

lily leaves along with the sour fruit of the rattan-vine (Akam.196:1,2).

Pāṭṭiyar - 1. Pāṇicciyar / Pāṇmakalir (Minstrels' wives)

Hospitable Maturai city, welcomed poets, bards, minstrels' wives and player-minstrels and gave elephants and chariots entertaining them with meat fried in ghee along with toddy (matu.748:50).

2. Kilaviyar (Grand-mother)

In Kutal city, budding women, escaping the vigilant watch of their grandmothers, went to the river Vaikai in order to have amorous union with their lovers (Pari.10:37)

Pāṭṭu - 1. Pāṭal / Ceyyul vakai (Verse/poem)

Few were the monarchs born in noble families who were celebrated in song and verse by poets, like lotus flowers with well-ordered petals; but many were those, like the lotus leaves, who died unknown (Puram.27:4-6).

2. Cevvi (Proper season)

In the high lands ploughed in the proper rainy season, common-millet was sown in the moist field (Puram.120:2).

3. Icaippāṭal (Song)

During the first half of the night, the city of Maturai was boisterous, as in the birthday celebrations of Nannan, when to the sound of musical instruments, people wearing Kuṇṇi blooms adored Lord Murukaṇ seated under the Katampa tree, with choric song and dance and chants of praise (Matu.615-617). The maid asked the old soothsaying woman, to sing again the song in honour of the tall hill of the hero (Kuru.23:3-5). A young mother coaxed her

darling son who charmed even angry persons, to drink the milk-food given by her while listening to her songs in his praise (Kali.85:35).

4. Oli (Sound)

In the hill-side, the female monkey ate with relish the fruit of the plantain tree growing beside the sounding cataract (Nar.251:1,2).

5. Vacaiccol (Abuse)

The heroine said to the hero: "Well do I know about your extra-marital relationship with every new paramour, to whose house your chariot goes, like a bee hunting after new flowers; it deserves to be chastised with words of abuse" (Kali.98:6).

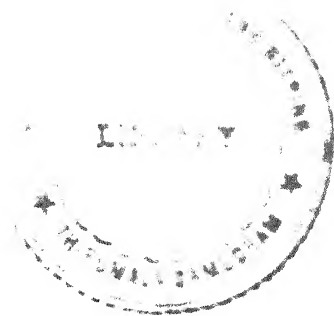
Pāṭal - 1. Pāṭutal (Singing/chanting)

The poet sang of the Lord of Koṇkāṇam thus: "To beg is a painful thing for us; but whether you give gifts or not, it is easy for me to sing in praise of your never-retreating prowess and your Koṇkāṇam mountain with rolling cataracts" (Puram.154:12-14). The maid said to the heroine: "Friend! shall we go in search of our lord through the sodden path after the rains, to acquire the fame of Maruti celebrated in chants, who showed to Atimanti, her lover Āṭṭanatti carried away by Kāviri, while she herself entered into the sea?" (Akam.222:10-12). Though Paraṅkuṇam was near Kūṭal city celebrated in chants as men and women were thronging close together on the road, it appeared to be distant because of the time taken to traverse it (Pari.17:22).

2. Icaippāṭal (Music/song)

Player-minstrels verily forgot the art of dancing and playing on musical instruments, because of the plenitude of gifts like golden chains and

A CONCISE COMPENDIUM OF CANKAM LITERATURE



VOLUME - II

Ca (ச) to Cō (கோ)

Na (ந) to Nau (கோ)

Ta (த) to Tō (கோ)

Pa (ப) to Pīl (கோ)

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Ca (ச) to Cō (சோ)

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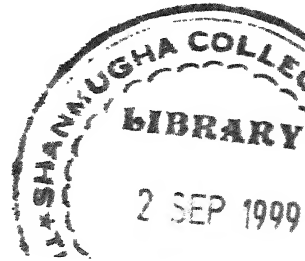
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Translated
by
Prof. K.G. SESHADRI



ISBN : 81-7090-245-2

Dr. K. KARUNAKARAN
Vice - Chancellor

Tamil University
Thanjavur



PREFATORY NOTE

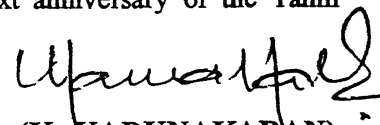
The second volume of "A Concise Compendium of Cankam Literature" which had been presented to the Syndicate of the Tamil University earlier, is made available to the public now.

Owing to non-availability of facilities for printing the all-important diacritical marks for the names used in the English translation, the actual release of the second volume has been delayed. Now this prestigious work has the good fortune of being released by the distinguished Tamil scholar and academician, Dr. M. Tamilkudimagan, the Honourable Minister for Tamil Official Language and Culture, on the occasion of the sixteenth Annual Day of the University.

The first volume has been found by bilingual scholars and research students alike, to be of immense help to them in their studies, providing as it does, an excellent tool for understanding the life and times of ancient Tamils two millennia ago. To researchers and scholars of Cankam literature, this compendium is bound to be an essential *vade mecum*. The second volume continues the good work of providing the same source material but concerns itself with the nouns and names occurring under the letters "ச, ஞ, த, ழ" and their variants. The vast range, vitality and richness of the old Tamil classics of the Cankam period are selectively but effectively suggested by the English version, presenting a reliable picture of the life of the ancient Tamils in all its richness and variety, enabling discerning cognoscenti to reconstruct their twyfold life (*Akam, Puram*) in all its glory

The translator, Professor K.G.Seshadri is a bilingual scholar with a valiancy in the source-language as well as target-language, Tamil and English. He has successfully conveyed not only the content but also the spirit of the original with the least loss or wastage in the English rendering. He is now engaged in translating selected entries of the fifth and sixth volumes, to be published as the third volume of the Compendium of Cankam Literature.

We hope to be able to release this third English volume before the next anniversary of the Tamil University.


(K. KARUNAKARAN)



FOREWORD

A Compendium is, on the one hand comprehensive, and on the other, compressed. It is like a dictionary, like a digest and is to an extent encyclopaedic. A properly-prepared compendium well serve as an excellent reference-tool.

It is well known that the Vedas cannot be cultivated without the help of their *Angas*. Of these six *Angas*, Yaska's *Nirukta* is of immense importance. It is the oldest Indian Treatise on Etymology, Philology and Semantics.

The Tamils were introduced to the compilation of dictionary only during the beginning of the eighteenth century, though they were always the celebrated compilers of *Nikantu-s*. *Tivakaram* compiled by *Tivakarar* who was patronised by *Centan* of *Ambar*, *Pinkalantai* by *Pinkalar*, son of a certain *Tivakarar*, *Nikantu-Cutamani* by *Mandala-purutan*, *Uri-col-nikantu* by *Karikeyan*, *Kayataram* by *Kayatarar*, *Parati-tipam* by *Tiruvengkata Bharati* alias *Paramananda Bharati*, *Aciriyā-nikantu* by *Audi Pulavar*, *Potikai-nikantu* by *Swaminatha Kavirayar*, *Apitana-tani-c-ceyyul-nikantu* by *Gopalasami Naicker*, *Kantacuvamiyam* by *Subrahmanya Desikar*, *Kailaca-nikantu-culamani* allegedly by *Kailaca*, *Namatipa-nikantu* by *Subrahmanya Kavirayar*, *Tokai-nikantu* by *Subrahmanya Kavirayar*, *Poruttokai-nikantu* by *Subrahmanya Bharati*, *Tokai-p-peyar-vilakkam* by *Vedagiri Mudaliyar*, and other *nikantus* attest to the glory of the Tamil scholars who were great compilers of class-vocabularies which correspond to the modern 'thesaurus', and group-names.

Compilation of Compendia, lexicons as well as concordances is of recent origin, so far as Tamil is concerned. These play a vital role in the arena of modern scholarship. Even after the advent of computers, Alexander Schmidt's *Shakespeare-Lexicon* holds the field. The first edition of this monumental work appeared in 1874. This remarkable work contains the whole of Shakespeare's vocabulary. Not only that. It subjects the sense and use of every word of Shakespeare's to a careful examination. In this connection, mention should be made of Stevenson's *Book of Shakespeare quotations* (Being also a Concordance and a Glossary of the Unique words and Phrases in the Plays and Poems). An extract from the prefatory Note of this work I daresay comes as a revelation: "As the editor proceeded with the arrangement of this

book, he was struck by the astonishing number of words and phrases which Shakespeare used only once-- not only unusual and coined words, but such ordinary ones as "fidelity", "gallantry", "decent", "difficult", "dreary", "friendless", and "improbable".

There are such words and phrases in Tamil which have appeared only once in the whole of Cankam Literature. For example, there is only one Tamil word which ends with the letter ஐ. The word is உரிஐ. This word is made use of the late-lamented scholar R. Raghava Iyengar in his "Pari Katai".

It is said that the Mikado wears his clothing only once. Such is his opulence. Such also, in some measure, is the opulence of Cankam classics.

Now, a word about the timely appearance of this compendium. These are days when encyclopaedias are compiled to honour even characters appearing in novels. Jack Tracy's "The Encyclopaedia Sherlockiana" is in point. This work enjoys a merited popularity. The modern reader is unfamiliar with the Victorian milieu. Much of the vocabulary, institutions, and attitudes of the late nineteenth century have passed out of his experience. For a reader who requires a fuller appreciation of Holmes through a reasonable understanding of the many allusions to the Victorian lifestyle, there is no longer easy access to definitions, explanations and perspectives. Same is the case with Cankam Literature. It is only a compendium of the present type that can bring to the modern reader the fragrance of the past and also provide him with a meaningful backdrop. The contents of this volume, the earlier one and the one to-come, I am sure, will weave for the scholar the much-needed Cankam scape that will enable to feel at home with the hoary Cankam classics.

The translator of the Cankam Compendium of the English translation, Prof. K.G.Seshadri, did well to include even in the first volume, lists of plants, animals, birds, fishes and insects. He has also furnished us with a list of musical instruments which sounded two millennia ago. Stars and their English equivalents are met with at page 497, Volume 1. Mythological names and names of Tamil months are also included as appendant matter. A list of literary terms, inter alia, enriches the first volume.

The usefulness of a Compendium depends upon its entries. The entries in this compendium are at once comprehensive and vital. The work is not marred by errors of commission or omission. Let me illustrate one point. The word 'Ama' refers to a wild cow. Its Tamil meaning is Kattuppacu. Ama becomes Aman when a Cariyai gets added. Only a scholar who is above the ordinary, may be familiar with these words. However he too may not have heard about Aman-pukalvi which is a wild ox (Kattu erutu). From this compendium we learn that this Aman-pukalvi is as ferocious as the tiger, the bear, the elephant and the leophant. All relevant information about this animal is provided at page 83, Vol.1.

The current volume covers the whole of the corresponding Tamil Volumes III and IV. As in the first Volume, here too, the words and phrases are explained with utmost care and precision. The word 'Cayal' meets with an elaborate treatment in this volume. It appears to me that it is yet to be settled if 'mien' is also included in Cayal.

The bilingual scholarship of the translator and his proficiency in translation are apparent in every line of his English rendering as will be seen from the two examples given below:

1. **Cattan - 2. *Ollaiyur kilan makan peruncattan*** (Peruncattan son of Ollaiyur kilan)

Kutavayil kirattanar lamented the death of Peruncattan son of Ollaiyur kilan thus: "Oh jasmine, now that strong-speared Cattan is no more, young men will not wear you; youthful maidens will not cull you; neither the minstrel nor his wife adorn themselves with you; why do you still bloom in Ollaiyur land?" (Puram.242). See Ollaiyur kilan makan peruncattan.

2. **Pill - *Tokai mayil*** (Peacock's ocelli / feathers)

Women in the coastal town with the graceful gait of peacocks with bright ocelli in the hills, and wearing gossamer fine as mist upon the cassia's slender boughs, played with balls on the terraces of their mansions, while their anklets tinkled and their bangles jingled; they then repaired to play with molucca beans on the pearly sands on the sea-shore (Peru.330-332).

The translator, under the guidance of Pandita Vidwan Tiru T.V. Gopala Ayyar, has so edited the compendium, that one can go through it at random and yet gain precious insights. In this respect, this work is superior to "A Word Index of Old Tamil Cankam Literature" compiled by Thomas Lehmann and Thomas Malten (Franz Steiner Verlag Stuttgart-1992) which gives in Tamil the words and the phrases but not their meaning.

The translator Prof. K. G. Seshadri is a wizard with words. He is blessed with sight as well as insight. It is our good fortune that the compendium comes out as his handiwork. He richly merits our gratitude.

AVVAI NATARAJAN
(Former Vice-Chancellor)

TRANSLATOR'S PREFACE

Five years after the publication of the first volume of 'A Concise Compendium of Cankam Literature', (being the English Translation of select entries from the first two volumes of Canka Ilakkiya Porutkalanciya), the second volume in English, at last sees the light of day, thanks to the keen interest taken by the former Vice-Chancellor Dr. Avvai D. Natarajan.

The manifold excellences of Cankam Poetry have been highlighted by me in my preface to the first volume. Suffice it to say now, that the second volume in English continues the good work. The translator has tried to maintain as closely as possible the purity of the source text in letter and spirit, conveying through the English idiom to the extent possible, the habits, mores, beliefs, traditions and practices of the ancient Tamils.

The present translator is aware of the inadequacy of translation *per se*; more so, when the subject-matter is so far removed from the present day, and the source-language happens to be Classical Tamil. However, the Concise Compendium in English should prove to be a rich source material for the reconstruction of the life of the ancient Tamils.

The transliteration table is the one used in the Tamil Lexicon.

The translator thanks the Tamil University for bringing out this volume printed in its Publication Department and the learned former Vice-Chancellor Dr. D. Avvai Natarajan for his genuine interest in the work.

Grateful thanks are due in large measure to the distinguished academician and administrator the present Vice-Chancellor of the Tamil University Dr. K. Karunakaran, for the deep interest he showed in this work and for making it possible to be ready for actual release now.

Thanks are also due to Dr. K. Rangan, Registrar and Director of the Publication Department, and to the Deputy Registrar Thiru R. Subbarayalu, for their efforts in getting the work printed in the Tamil University Press and also to Thiru N. Ramakrishnan and Thiru D. Rajarajan who prepared the computer typesetting and all other Staff of the Tamil University Press for their cooperation in printing this work.



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A Compendium of Cankam Literature

Ca

Cakkaram - *Ulakam* (Earth round like wheel)

As Karikalan's leg was burnt in a fire, it could encompass only this earth though stretched to measure all the three worlds (Poru. Ve. 3) (Pat.Ve.1).

Cakaṭam - 1. *Vaṇṭi* (Cart)

Player-minstrels travelled in a noisy cart whose top was covered by a rush-mat shaped like a yawning crocodile (Akam.301: 6, 7) Lovers proceeding to the river for the water-sports rode in carts drawn by bullocks or horses (Pari.10: 16, 17)

2. *Urōkiṇi* (The Star Aldebaran)

The wedding was celebrated on a blameless and auspicious day with a clear sky when the moon shone with Aldebaran next to it (Akam.136: 4-8).

Caṅkam - *Pēreṇ* (An astronomical number)

Caṅkam indicating a large number is mentioned along with other astronomical numbers like *neytal*, *kuvalai*, *āmpal*, *kamalam*, and *vellam* (Pari.2: 13, 15).

Caṅkavarupaṇ Ennum Nākariyar - Or pulavar

His given name is Nākariyar, Caṅkavarupaṇ being the Sanskrit form of the Tamil name Vaḷaivaṇaṇ. In the only poem composed by him in Puram.360 in *Perurkancitturai* the poet instructs one Tantumāraṇ about the instability of earthly life.

Caṭai - 1. *Muṭikkaṇṇai* (Matted locks)

Lord Civaṇ of rare askesis shone bright with his matted locks (Puram.Invo.13). Holy hermits with radiant matted locks (Puram.43:4) The eight-handed Lord Civaṇ held within his matted locks the clear waters of the Ganges (Kali.Invo.3,4).

2. *Tiruvātirai nāl* (The star Betelgeuse)

In the term 'Ericaṭaiēḷiḷvēḷam', 'Eri' indicates *Kārtikai* (Pleades) 'Caṭai' indicates *Tiruvātirai* (Betelgeuse) and 'Vēḷam' indicates *Paraṇṇai* (Pari. 11:2)

Caṭaiyaṇ - *Caṭaiyinaiyuṭaiyavaṇ* (Lord Civaṇ with his matted locks)

Lord Civaṇ has matted locks falling low on his back (Pati. Invo. 5).

Caṇpakam - *Oru vakai malar* (Champak flower)

The tresses of celestial damsels tied in perfect knots were adorned with cool champak flowers (Muru.26,27). Among the flowers culled by the heroine and her companions, the cool champak flower was one (Kuri.75). The cool

champak flowers bloomed to adorn the Lord of Tiruvātirai (Lord Civaṇ) (Kali.150:21)

Cattināṭaṇār - Or pulavar (A poet)

Named after a deity this poet was also known as 'Cattinākaṇār'. In Kuruntokai 199 composed by him, the hero speaks to his companion after his amorous union with his beloved: "Like the young one of a snake harassing the mighty wild elephant, the young and tender heroine with bright teeth and bangled hands harasses me"

Catukkam - Nārccanti (Junction of four roads)

The river and the tank, the newly-flowered Kaṭampa tree and the village square where four ways met, are pointed out as places for worshipping Lord Murukaṇ (Muru.224, 225). In the old town with its long street, the barn owl with its mate would screech from the dark crossways desolate without any human activity (Nar.310:3-5).

Catukku - Nārccanti (Junction of four roads)

Iḷaṇcēral Irumporai brought down to the big junction of the roads, fierce demons from their worlds (Pati.Pa.9:13,14).

Cantam - Cantanam (Sandal-wood)

The freshes of the river carried with it, sandal-wood and *akil*-wood in its progress towards the sea (Pati.87, 2, 3).

Cantanam - Cantam (Sandal wood)

The damsel yearning to embrace the hero, daubed sandal paste on her swelling breast and after it had fallen off in flakes, again applied more of the paste hopeful of her lord's embrace (Pari.21:25,26).

Canti - Terukkaḷ kūṭumiṭam (Cross-ways)

The junction of the ways in the village-square, the river, the tank and the *kaṭampa* tree are deemed as places for worshipping Lord Murukaṇ (Muru.224, 225).

Cantu - 1. Cantanam. (Sandal-wood)

The Pāṇṭiya monarch wore on his chest a chaplet of pearls from the sea and the garland of sandalwood brought by the *kuṛavas* of Potiyil hill (Akam.13: 1-5).

2. Mayirccāntu (Perfumed unguent)

The hill-women ran her fingers through her tresses drying in the wind after she had applied perfumed unguents to it (Akam.102: 3-5).

3. Canti (Junction)

Player-minstrels were guided to clean with their hands the junction of the ways, removing grass and other weeds therein and to place a knot of broomstick grass as a mark for others who followed them (Malai.392, 393).

Camam - Pōr (War/battle)

Kapilar praised Celvakaṭuṅkō Vāliyātan as one who opposed successfully with his cavalry and chariotry, the might of his enemies breaking off the cross-bar of the enemy forts with his elephants, using iron goads to drive them against the forts. (Puram.14:1-11). Vaḷavaṇ had well-muscled arms not unlike the cross-bars of a fort with which he defeated his war-like enemies in battle (Puram.39:11). Malaiyaṇ had the mighty spear and foot adorned with hero's anklet; opposing the enemy in battle he defeated them and seized their land (Puram.125). Marutaṇḷaṇākaṇār sang the praise of Nāṇcil Vaḷḷuvaṇ thus: "You are unafraid to die for your king who will give you anything

you desire; if a fierce war should begin you have to give even your life causing distress to my hungry kinsfolk" (Puram.139:11-15). A certain soldier rushed to the defence of the Cōla monarch surrounded by his enemies, even like a milch-cow running to its calf (Puram.275:5-9). It is the duty of a young man brave as a bull to fight with bright sword in hand, slaying enemy-tusked in the field (Puram.312:1-6). The poet makes the suppliant sing thus: "We fear nothing; for we live in the shade of the feet of Kiḷiṇaḷavan ever victorious in dangerous war with his conquering spear" (Puram.397:25,27). Warriors kept the oaths sworn by them by routing the enemy kings with drums, who opposed them in battle (Pati.41:18,19). Celvak kaṭuṅko Vāliyaṭan went against the speared regiments of the enemy hordes and destroyed them completely as sworn by him (Pati.66:4-6). The seven great patrons had stout arms not unlike the cross-bar of a fort with which they overcame their foes in battle (Ciru.112,113). Titiyan totally destroyed the enemies who came against him in battle (Akam.25:19,20). The Red Lord Murukan rode upon a renowned war-elephant that had seen many a victorious battle (Pari.21:1,2).

2. Camanilai (Equal measure)

From the yāl came music pleasing to the ear with the Pālai modes of 'Iḷi' and 'Kural' being in equal measure (Pari.19:43).

Camalppu - Nāṇam (Shame)

Neighbours pointed out the shame-faced looks of the hero, when they saw the bracelets of the heroine upon the hands of his hetaera and commented upon his extra-marital liaisons (Pari.20:33-36).

Camāṇ - Naṭuvāka nirral (To stand mid-way between)

The heroine chastised the hero who equated her with his paramour: "What right do you have to stand before me thus insulting me, as if you are unaware of your paramour who shows her displeasure using harsh words in front of my house at dawn?" (Kali.97:1,5).

Camaippu - Karukkoḷḷal (Conceiving)

Raising a sacrificial fire, the holy seers prayed to the God of Fire to accept as oblation the Divine embryo cut to pieces by the Lord God, as their own wives would lose their chastity if they were to conceive by it (Pari.5:37-40).

Carañattar - Pataṅkaḷaiyuṭaiyavar (Persons with feet)

Damsels had their feet covered by garment made of fine thread (Pari.10:10)

Carumam - Tōl (Leather)

The sandals adorning the feet of Lord Murukan are made of finely stitched leather (Pari.21:3).

Calliyaṅkumaraṇār - Or pulavar (A Poet)

Son of one Calliyaṇ, this poet is the author of Narriṇai 141, in which the hero gives up his proposed journey through the wild track, as it will not be easy for him to forgo the pleasure of slumbering on his beloved's tresses. Reference to Kiḷi and the Aricilāṇu running round Ampar town belonging to him are found in this poem.

Calatāri - Civaṇ (Lord Civaṇ bearing the celestial Ganges)

Lord Civaṇ was the God who bore on his matted locks the avalanche fury of the celestial

Ganges sent down by the God in the lotus
(Brahma) (Pari.9:4-7).

Calappaṭaiyān - *Maṇmatan* (The God of Love
with his treacherous weapon)

The cool waters of the river Vaikai spread
everywhere in the city revealing to the
watchman the treacherous activities of the God
of Love (Pari.6:53-60).

Calam - 1. *Nīr* (Water)

Women with thick tresses of the colour of
well-washed sapphire gems, sported themselves
in the waters applying unguents to their hair

(Pari.10:89,90).

2. *Mārupātu* (Variance)

Sharks at sea at variance with one another
roamed about arrogantly (Matu.112).

3. *Kōpam* (Anger)

Lord Tirumāl holds in his hands the angry
mace (Pari.15:58)

Caṇam - *Makkaḷ* (People)

People went in crowds towards the river Vaikai
for water sports (Pari.10:9).

Cā

Cāy - Cāyppāvai (Doll made out of sedge)

The heroine grieving at the separation from the hero said to the hare in the moon: "Look at the action of my Lord who had made me follow him tempting me with flowers and a playing doll" (Kali.144:32,33).

Cākalācaṇār - Or pulavar (A Poet)

The name Cākalaiyar belonging to a hermit of northern lands following the 'Sankhya' system has been given to this poet who has composed two poems in Akanāṇūru (16) and (270), in *marutam* and *neytal* genres. In his poem the mother of the hero's child graciously refers to the hero's paramour as another mother to her son, at which the latter stood embarrassed and shame-faced. The second poem describes the heroine as fair and lovely like the town of Kaḷumalam belonging to bounteous Kuṭṭuvaṇ.

Cākāṭṭalār - Vāṇṭi ḍṭṭunar (Cart-driver)

When the wheels got stuck in the slushy field, the **cart-drivers** encouraged the bullocks with boisterous shouts to make them pull the cart out of the mud. The land of Palyānaic Celkeḷu kuṭṭuvaṇ knew no other noise than this (Pati.27:10-15).

Cākāṭu - Vāṇṭi (Cart)

No track was too difficult for the magnificent bull which was capable of drawing even heavily-laden carts across sand and gravel, though the cross-bar of the cart might have settled down on the axle-tree because of the weight (Puram.90:6-9). Plough en would place sugar-

cane pieces below the wheels of a cart bringing toddy for them, if it were to be caught in mud (Akam.116:2-4).

Cāṭi - 1. Oruvakai pāṇṭam (Jar)

A certain army captain enjoying the fermented toddy strained in a sieve, said that he would prefer villages from *marutam* tract (growing sugar-cane) to any other village by way of getting water (Puram.297:4-8). The little water that had oozed from a water-hole in the red soil was kept in a jar in the courtyard of a small house (Puram.319:1-4). People of *neytal* tract prepared fragrant toddy by first cooking in hot water broken rice in wide-mouthed jars (Peru.274-281).

2. Ulupataiccāl (Furrow)

The bevy of companions of the heroine at the water-sports in the river Vaikai insulted the hero's paramour thus; "O you old furrow! which our bull the hero ploughs with the ploughshare of love with toddy as the water in the field of beauty" (Pari.20:52-54).

Cāṭu - Cakaṭam (Cart)

The tall walls of the hut darkened by the smoke, had become worn out because ploughshares and the wheels of carts had been placed against them (Peru.188,189).

Cāṇam - Taḷumpu (Scar)

The fierce tusker had the marks made by the goad on its head and the scars of many weapons on its big trunk (Matu.592,593).

Cāttantaiyār - Or pulavar (A Poet)

Father of Cāttan, this poet has composed four poems in Puram. 80, 81, 82 and 287 and a poem 26 in *Narriṇai*. He has finely described the slaying of Āmuṇ mallan by the Cōḷa king Pōrvaik kōṇṇarṇarkilli in a wrestling fight.

Kiḷli broke up the limbs of his opponent even like an elephant breaking off bamboos for its food. In his *Narṛinai* poem, the maid tries to prevent the hero's departure with this remark: "Is it for the mistake of having eloped with you, that my mistress's bracelets are now coming off her hands?"

Cāttan - 1. Pāṇṭiyan kīraṇ Cāttan.

Āvūr mūlaṅkiḷār praised the noble nature of the Pāṇṭiyan kīraṇ Cāttan thus: "He would refuse to eat food, if the good men who came to him did not eat because they were not hungry at the moment so soft-hearted and noble is our king" (Puram.178:3-6).

2. Ollaiyūr kiḷāṇ makaṇ peruṇcāttan. (Peruṇcāttan son of Ollaiyūr kiḷāṇ)

Kuṭavāyil Kīrattanār lamented the death of Peruṇcāttan son of Ollaiyūr kiḷāṇ thus: "O jasmine, now that strong-spearced Cāttan is no more, young men will not wear you; youthful maidens will not cull you; neither the minstrel nor his wife adorn themselves with you; why do you still bloom in Ollaiyūr land?" (Puram.242). See Ollaiyūr kiḷāṇ makaṇ peruṇcāttan.

3. Cōḷanāṭṭu piṭavūr kiḷāṇ makaṇ peruṇcāttan.

Nakkīrar makes the drummer-bard speak thus in this poem: "We are the followers of Cāttan of righteous reputation, son of Neṭuṅkai Vēṇmāṇ lord of well-guarded Piṭavūr" (Puram.295:20,21). See Cōḷanāṭṭu piṭavūr kiḷāṇ makaṇ Peruṇcāttan.

Cāttanār - Or pulavar (A Poet)

Named after Cāttan a deity, this poet is the author of Kuruntokai 349, wherein the heroine speaks a noble sentiment; "It is better to lose

one's life than give to suppliants suffering from poverty and then to ask for the gifts back again"

Cāttu - 1. Tiraḷ (Packs of donkeys)

Packs of donkeys carrying equally weighted bags of pepper in the panniers on their strong back, moved about with erect ears in the jungle tracks (Peru.78,80).

2. Vaṇikac cāttu (Band of merchants)

In the stone oven left by the band of merchants on the wild track Maḷavas boiled meat for their food (Akam.119:7-9); As the bandits haunted the forked ways, out for plundering travellers, there was no movement of merchant-bands along the track (Akam.291:11-15).

Cātal - Irattal (Death)

Atiyamān gave to Auvaiyār, a rare gooseberry so that she might live without death; she blessed him that he might live for ever like the Blue-throated One, Lord Civaṇ (Puram.91:6-11). Life which loves to live happily, grieves at separation which is painful like death (Akam.339:12-14). The heroine unable to bear the pangs of separation said to her maid. "I am not afraid of death; I am only afraid that I might have to forget my lover if I were to be born as a sub-human living thing in my next birth" (Nar.397:6-9).

Cāti - Tiraḷ. (Swarm)

The big heap of superior paddy looked like a swarm of wasps with painful sting (Peru.229,230).

Cāntam - 1. Cantanak kaṭṭai (Sandal-wood)

Kāvirippūmpaṭṭinattuk Kārikanṇanār praised Velliampalattut tunciya Peruvaluti as the lord

of the sandal-wood of Potiyil hill and the pearls from the sea (Puram.58:10-13). *Kuravas of Horse-hill* would share boiled millet-rice cooked in the milk of wild-cows over a fire fed by sandal-wood faggots (Puram.168:5-14). The fragrant smoke from the sandalwood burnt by the *Kurava* of the hill spread throughout the mountain-side redolent of honey (Aiñk.253:1,2).

2. *Cantañac cāntu* (Sandal-wood paste)

Ilāñcēral Irumporai had a chest with noble lines, daubed with sandal-wood paste (Pati.88:30). Mucuñtai gave to minstrels, tuskers, chariots and bulls with sandal-daubed humps (Akam.249:4-9). Brahmins with trident-staffs said to the foster-mother searching for her daughter who had eloped with her lover: "The fragrant sandal-paste mixed with the powder of odorous spices will be of no use to the hill, though the sandal was born there but only to others who apply it to their chests; so do not grieve for your daughter, who does not belong to you any more" (Kali. 9:12-14). Tirupparañkunram has pleasant breezes wafting the fragrance and the coolness of the sandal-paste daubed on the hill-like chests of men (Pari.21:46,47).

3. *Cantaña maram* (Sandal-wood tree)

The male monkey having drunk the rich mead of plantain fruit, the drupe of the jack and honey, mistaking it to be the water from the pool, slumbered on a bed of flowers as it was unable to climb up its sandalwood tree (Akam.2:1-7). The small-leaved sandal-wood tree whose bark had been sliced off by the *Kuravas* of the hill dried up and withered (Nar. 64:4-7). The companions of the heroine had

tresses to which was applied an unguent made of sandalwood and other spices (Nar. 140:2-5).

Cāntārri - *Oru vakai viciri* (A kind of fan)

Peacocks danced spreading their fantail like a big fan, when the cloud thundered (Pari.21:30,31).

Cānti - *Cāntappaṭuttum caṭaṅku* (Propitiation ceremony)

Ilāñcēral Irumporai protected his people with propitiatory ceremonies performed to the demons brought down from their world to his land, following the procedures laid down in the holy texts (Pati.9:13,16).

Cāntu - 1. *Cantañaccāntu* (Sandal-wood paste)

Perunaṅkiḷli had a sword smelling of flesh, his chest daubed with sandalwood paste now dried and a fury like unto Lord Murukan's (Puram.16:11,12). Celvak kaṭuñkō Vāḷiyātaṅ was chief of warriors whose chest bedaubed with sandalwood paste bore ugly scars and cicatrices (Pati.67:17,18). The regimental captains had bright *vañci* flowers and fragrant sandalwood paste dried up in flakes on their chests (Matu.225-227). The heroine desired to embrace closely the broad chest of the hero bedaubed with fragrant sandalwood — paste (Akam.26:13-15). When Priñkalātaṅ praised the glory of Lord Tirumāl, his enraged father Irañiyaṅ with angry heart and chest with dried-up sandal paste, began to harass him (Pari.4:10,12). Covered by wreaths and garlands and the fallen flowers from the tresses of the women and the tufts of men, along with sandal paste and aromatic powders, the usual colour of the water of Vaikai river could not be seen (Pari.Ti.2:84,86).

2. *Mayirccāntu* (Unguent)

Women drying their moist wavy tresses daubed with unguents, would wear blooms of flowers (Akam.389:1,2). The heroine shaking off the flowers fixed by the hero on her tresses, would at dawn, apply oil to her unguent-daubed hair, before going back to her people (Kuru.312:5-8).

3. *Tuvaial* (Mashed paste)

Women undergoing widow's austerities, would eat lumps of cold rice cooked the previous day, with the mashed paste of white mustard and a dish of cooked *vēlai* greens (Puram.246:6-8).

4. *Cantana maram* (Sandalwood tree)

The heroine guarded the millet-field from a machan built with sandalwood logs roofed over with tiger skin (Nar.351:6-8). Hill-women pounded millet-corn in a mortar of sandalwood using elephant's tusks as pestles (Kali.40:3-5). When Vaikai was in floods, its waves tossed sandalwood, pepper-vine and foam on the river-banks (Pari.16:2,3).

Cāpam - Vil (Bow)

Karikārperuvalattāṇ had a bow beautiful to behold (Puram.7:4). Talaiyālaṅkāṇattu ceruvenṇa pāṇṭiyan *Netuñceliyan* stood radiantly on the deck of his tall chariot holding a bow in his hand freed from his bracelets (Puram.177:4,5). The big-trunked elephant trumpeted fearfully frightened by the arrow from the terrible bow of the forester. (Nar.228:6-8).

Cāmpal - Vāṭal (Withering)

The house-sparrow's folded wings looked like withered water-lily flowers (Kuru.46:1,2).

Cāmpu - Patukkai (A bed)

A bed was made by spreading sheaves of panicum on poles tied together (Peru.150).

Cāmarai - Kannappū (*Kāṭaṇi*) (Ear-drop)

The dangling ear-drop was an ornament fancied by women (Kali.96:11)

Cāmanār - *Kāmaṇ lampi cāmaṇ* (Brother of the God of Love)

Cāmaṇ is the brother of Kāmaṇ, God of Love, with the arrow that kindles love between men and women (Kali.94:33,34).

Cāy - Menmai (Softness/tenderness)

Ātukōlpāṭṭuc cēralāṭaṇ was in the midst of tender women in the town called Naravu (Pati.60:12). The queens of Peruñcēral irum-porai had soft tresses dark like fine sand (Pati.74:3).

2. *Cerumpu* (Splinter)

The bear has a big body covered by dark hair resembling the fine splinter of the dark palmyrah tree (Muru.312, 313).

3. *Kōrai* (Sedge / reed)

People in *marutam* tract would weave garlands using as threads the fibre of sedge-grass torn by their teeth (Peru.216,218). Women used to wear sedge as bracelets on their forearms (Nar.60:9-11). Taking pity on the heroine as she stood for long, plucking the reed, the hero made a ball of the reed himself and gave it to her (Kali.76:5,6).

Cāykkāṭu - Ōr ūr (A village)

There were fields with tall sheaves all round cool Cāykkāṇam (Akam.220:18)

Cāyal - Menmai (Softness/tenderness/grace)

Pārivēl was more gracious than the waters descending from the hill-peaks (Puram.105:6-8). Kōpperuñcōlan had tenderness towards women (Puram.221:5). The golden-complexioned damsel had the grace of a peafowl (Puram.318:2). Imaiavarampan Netunceralatan had a graceful chest (Pati.16:19,20). The hierophant danced from every hill wearing a fragrant cool and graceful garment that hung low from his waist (Muru.213,214,217). The luxuriant dark tresses of the heroine had a charming grace, tempting the embrace of the hero (Akam.191:14-16). The heroine had many sweet qualities including a gracious presence (Akam.225:1-3). The maid comforted the heroine thus: "Our lord has great love for you; his tender affection will not allow him to extend his stay, so he will come soon" (Nar.208:8-10). The heroine had the grace of the peafowl: (Nar.208:8-10). The heroine said to her maid, the passion of love burning within her was hotter than fire because of the tenderness of the hero towards her (Kali.137:18-22).

2. Menmai Uṭaiyāl (Woman with tenderness)

The companions of the heroine said to the hero's paramour: "You showed your ignorance when you used harsh words against the heroine; to make up for it you should come to her tender like a peafowl and offer your obeisance (Pari.20:69,70).

3. Arul (Divine grace)

Lord Tirumāl is hailed thus: "The holy scriptures teach that your divine grace is like the rain-cloud which pours impartially on all things without expecting any return" (Pari.2:55-57)

4. Alaku (Beauty)

In the water sports at Vaikai men and women

played with each other throwing bowls of vermillion water at those who squirted water on them from beautiful bamboo syringes (Pari.11:54,55,58).

Cāyalar - Menmai utaiyavar (Fatigued persons)

The soldiers accompanying the victorious chieftain returning with herds of cows, were more fatigued than he (Puram.262:4-6).

Cayalaḷ - Menmai utaiyavaḷ (Tender woman)

The darling daughter of the hill-women had the tender grace of a mountain-nymph (Aink. 255:1,2)

Cāyalaṇ - Menmai utaiyavaṇ (Man of tender grace)

Pāṇṭiyaṇ kīraṇ cāṭṭaṇ had tender grace towards suppliants (Puram.178:5,6). The maid said to the heroine that the hero was a man of tender grace perfectly suitable to her (Akam.332:9,11).

Cāyalār - Menmai utaiyār (Women of tender grace)

Tender women with the grace of peafowl chased parrots (Puram.395:13,14).

Cāyalāl - Menmai utaiyāl (Tender women)

If the hero were to extend his stay a little, away from the heroine, his tender beloved would grow agitated even for that (Kali.10:14,15).

Cāyalōr - Menmai utaiyōr (Tender women)

Women with tender grace, prattled like parrots (Pat.140).

Cāyinam - Menmai utaiya inam (Tender women)

The minstrel's wife was guided to go to Āṭukōṭpāṭṭuc cēraḷāṭaṇ who was in the company

of tender and gracious women in the town of Naravu (Pati.60:12).

Cār - Pakkam (Side)

On one side of Pāri's Parampu hill a cataract descended with a roar, while on the other side the toddy spilling over the eating vessels of minstrels, rolled stones in its flow (Puram.115). On one side of Maturai, took place a frenzied dance by the hierophant (Matu.610,611). On one side of Iruntaiyūr presided over by Lord Tirumāl there was a sapphire-blue hill, a lovely tank on the other; fields beloved by Goddess Tirumakal on one side and on the other the settlements of the learned brahmins unswerving from their vedic practices (Pari.Ti.1:5-27).

Cārvu - Pukaliṭam (Sanctuary)

Neṭuvēṭṭuvan was like a sanctuary to his foes who surrendered to him (Puram.205:4).

Cāral - Malaiccāral (Hill-slope/hill-side)

In Pāri's Parampu, the smoke from the brand of sandalwood faggot burnt by the huntress, enveloped the flowered branches in the hillside (Puram.108:1-4). Young men, their hunger satisfied, drank of the cascading water rolling down the hillslope (Puram.150:14-16). The dark cloud accompanied by fearful thunder terrifying herds of elephants in the hillslope overgrown with bamboo, scattered rains all over the place (Matu.242, 244). The noise of maidens chasing parrots settling down on the millet-corn growing in the hill-side, would be heard intermittently (Matu:291,299). The heroine went to the flowery hill-side to cull the *vēṅkai* flowers (Akam. 48:5,6). The young cow-elephant in its first pregnancy trembled in fear of the leophant, in spite of the protective embrace of the leader elephant with its big rough trunk

(Akam.78:1-10). In the flowery hill-side the beetle hummed sweetly like a *yāl* (Akam.82:6). The hero had a wreath made of fresh flowers of the *vēṅkai* tree in the hill-slope (Akam.288:3,4). The black-fingered female monkey holding on to the ripe jackfruit as a float, landed in the water-front of the big village by the hill-side (Akam.382:9-13). In the fragrant hillside the wild cow with a gentle gait slumbered after feeding on green leaves (Kuru.115:3-5). It rained heavily in the hill-side so that the white-faced black monkey in the thickly wooded jungle where the peacocks danced, shivered in the cold hugging its young ones (Kuru.249:1-3). The sharp clawed bats went towards the hill-side overgrown with jackfruits with broad leaves (Kuru.252:2,3). The hill-women with fragrant tresses redolent of honey, shared the fat pieces of meat of the porcupine shot by the forester, among the people of the hamlet fragrant with glory-lily (Nar.86:7-10). The good mother asked her daughter where she had been all along, while the green parrots seized with their red beaks the thick ears of millet-corn in the hill-side (Nar.147:1-4). The fragrant smoke rising from the burning of *akil* wood in the hill-side by the forester covered the land like a rain-cloud (Nar.282:6-9). On the hill-side the tender and unripe mango falling off their stalks, covered the ground like hail stones (Aiṅk.213). The hill had a fragrant hill-side overgrown with gamboge trees, that knew no drought (Kali.53:1,2).

Cārikai - Vēkam (Speed)

People of Maturai going to Vaikai for bathing, mounted upon fast horses and elephants had to reduce their speed because of the jostling crowd all along the road (Pari.6:36,39).

Cārōr - *Pakkattār* (Persons belonging to one side)
Nakkannaiyār listening to the comments in favour of and against a victory of Pōrvaikkōp-perunarkilli in his fight with Āmūr Mallan said thus: "Persons on one side hail the victory of my chief because he does not belong to this place or this country. Some others disparage his victory" (Puram.85;-1-5).

Cāl - 1. *Ulavu cāl* (Furrow)

Even the victory in the fierce battle-field with tuskers routing the enemy troops, was only possible because of the rich yield of paddy in the furrowed land (Puram.35:23,26). Tillers ploughed the land into furrows, the coulter of the ploughshares penetrating the soil (Peru.197-200). The scabbard-fish escaping into the field from the canal, rolled on the ridge of the field, unafraid of the cudgels of the tillers ploughing the land into furrows (Nar.340:4-8).

2. *Miṭā* (Big pot)

Āy Aṇṭiraṇ would give to solicitors of gifts, irrespective of their abilities, cooked rice from the big pot, filling their eating vessels (Akam.152:19-21).

Cālpu - 1. *Mēmpāṭu* (Greatness/merit/nobleness)

The heroic soldier standing alone in the battle-field, his eyes red with fury, had the great capacity to ward off weapons hurled by the enemy (Puram.311:5-7). The Cēra queen bore a son well-versed in political administration, with great merit and nobility and other qualities required in a ruler (Pati.74:17-21). The good men in the assembly of Pāṇṭiyaṇ talaivālaṅkāṇattuc ceruvenra **Netuñceliyan**, had integrity and nobility (Matu.764,765). If nobility and integrity are affected, it will be difficult even for holy seers of faultless merit,

to restore them to their pristine state (Kuri.17).

2. *Amaiti* (Peace)

The maid asked the heroine, how it was that the intimacy with the hero gave her peace and happiness though it caused her arms to grow emaciated (Kuru.90:6,7).

Cālakam - *Cālaram* (Window)

As the hero's darling son returned to his home on a stout chariot, the hetaera standing beyond the windows looked on the sight with eyes resembling swaying blue-lilies (Kali.83:11-13).

Cālār - *Amaitiyillār* (Discontented men)

Just as gold, coral, pearl, and gem belonging to different lands appear together in an ornament, good and noble men will be found by the side of other noblemen; discontented men will flock together (Puram.218).

Cālinel - *Cennel* (Superior - paddy)

Karikārcōlaṇ was the sole monarch of the land fostered by the river Kāviri so that a *vēli* of land yielded a thousand *kalams* of superior paddy (Poru.246,248).

Cālīni - 1. *Tēvarāṇi* (An inspired soothsaying woman)

Women in the first pregnancy praying to the deity for a safe delivery would offer thanksgiving to the God with music and flowers, offering rice cooked in milk and then partaking of the food along with an inspired sooth-saying woman (Matu.603-610).

2. *Aruntati* (Wife to sage Vacitta - the sage Alcorin the Great Bear).

As implored by Lord Indra, the Great God of

to pieces the divine embryo formed by his amorous union with Goddess Umai; the seven holy seers receiving it and offering it to the sacrificial fire, the oblation out of the fire was consumed by the Pleiades group of Goddesses (excepting the chaste Aruntati) who gave birth to Lord Murukan on his lotus bed in the Caravaṇa tank (Pari.3:28-49).

Cālēkam - Cālaram (Lattice)

Around the magnificent cot in the palace, pearls on fine threads were strung together looking like lattice-work (Netu.123-125).

Cālai - Eruttuccālai (Cattle-shed)

The coastal town had many cattle-sheds with stacks of hay, for feeding bulls, and cool tanks for supplying water (Pat.51,52,218).

Cāvakar - Viratamuṭaiyōr (Men of austerities)

Men observing austerities offered worship with flowers and fragrant incense (Matu.476,488).

Cāvam - Vil (Bow)

Āy had stout arms that carried a strong bow (Ciru.98,99)

Cāvāmarapu - Tēvarkalukkuriya cākāta tanmai (immortality)

Even as Lord Īrumāl willed in his mind to give nectar as food for the Gods, the Devas acquired immortality and an invincible strength (Pari.269-71).

Cāru - 1. Viḷā (Festival)

In the land fostered by Yānaikkaṭcēy māntarañ-cēral Īrumporai the pavilion roofed with stalks of superior paddy thatched over sugarcane poles shone like a festive arena (Puram.2:14-17). The war-bard sated with the food available

in the big towns after the festival day, desired to move to a different patch of land (Poru.1-3). In Maturai city during festival-days, beautiful flags and pennons waved on the poles like cascades rolling down the hill (Matu.366,374). The heroine said to her maid that he would be delighted in the company of her lover like the people of a festive town (Kuru.41:1,2). On one side of Iruntaiyūr, tillers quaffing toddy ploughed their lands noisily, the sound alternating with festive music from another part of the town (Pari.Ti.1:14-16).

2. Piḷivu (Juice)

Women after drinking the juice of the tender unripe palmyrah fruit, tender coconut water and the sweet juice of sugar-cane leapt into the sea and sported therein (Puram.24:11-16). Minstrels were instructed to stop at every noisy sugarmill and drink the sweet juice of the cane and eat sweet jaggery before proceeding further (Peru.260,262).

3. Maṇa nīr (Odorous water)

Strong men bathed in the freshes of the river Vaikai which flowed fast, carrying the fragrance of the odorous liquids, sandal paste and fragrant unguents and flowers used by them (Pari.6:40-42).

4. Pūcai (Worship)

Devotees reaching Parañkunru worshipped God with fragrant paste and incense (Pari.8:96,102).

5. Tirumaṇam (Wedding)

Lord Murukan's wedding with Goddess Valli at Tirupparañkunram was an act complementary to his wedding Goddess Dēvacēnai in the celestial world (Pari.19:5-7).

Cāṇṛavar - 1. *Cāṇṛōṇ* (Noble men)

The hero came in the company of wise and noble men who were men of knowledge (Pari.39:47-50). It is the duty of the noble men to treat the ailments of others as if they were their own (Kali.139:2,3). Noble men would suffer for the moon, when it was hidden by the serpent though they could not relieve its distress (Kali.140:17,18).

2. *Amaintavar*

The heroine chastised eventide thus: "Have you come now to distress me further, when he who should have been my support, has not cared to relieve my suffering?" (Kali.120:16,18).

Cāṇṛanmai - *Cālpuṭaimai* (Nobleness)

Chaste women with exceeding nobility would plead with their lords, even if they abused them (Pari.20:88,89).

Cāṇṛar - *Mēmpaṭṭavar* (Noble persons)

Chaste women with exceedingly noble qualities would continue to respect and adore their husbands even when abused by them (Pari.20:88).

Cāṇṛālar - *Mēmpāṭṭālar* (Noble persons)

The maid addressed the hero with extra-marital relationship, as the loveless son of noble persons (Pari.8:5-7).

Cāṇṛōṇ - *Mēmpaṭṭōṇ* (Noble persons)

Pāri's Parampu country had dry-crop lands where the rains never failed, as his rule was perfect and noble men were many in the land (Puram.117:6-10). The bounty of Āy Anṭiraṇ was deemed by people, as in the true tradition of noble ancestors (Puram.134:2-4). Pāṇṭiyaṇ kīraṇcāṭṭaṇ would make noble men who visited his mansion to eat with him, even if they were

not hungry then, by himself refusing to eat if they did not join him (Puram.178:3-5). The suppliant went to Āy Anṭiraṇ wondering if there was at all any noble patron who could undertake to save his life (Puram.375:7-14). Noble men would not desire illicit pleasure even if they were afflicted by love (Akam.112:11,12). Noble persons would be embarrassed when others praised them; they would not also bear infamy (Kuru.252:6-8). A heroine said to her maid: "It is better to die, if my yearning for the love of my noble lord during our clandestine meetings were to be deemed disgraceful" (Nar.327).

2. *Pōrvīṇar* (Soldier)

All the soldiers who came on the chariots lay dead on the field, their shields covering their eyes (Puram.63:5,6). Imaiavarampaṇ Neṭuñcēralātaṇ and Āṭukōipāṭṭuc Cēralātaṇ when they fought with their enemies, were like an armour to the soldiers in their sides (Pati.14:12,58:11). Celvak kaṭuṅkō vāliyātaṇ was chief of soldiers whose beautiful sandal-daubed chests were mutilated in the war, to resemble the piece of wood on which the butcher minced meat with his knife (Pati.67:12-18).

3. *Amaiccar* (Minister)

Takaṭūr eṇṭa Peruñcēralirumporai himself had the wisdom and deliberation of the righteous minister who advised him and his predecessors for the welfare of the people (Pati.72:3-7).

Cāṇṛōṇ - 1. *Mēmpaṭṭōṇ* (Great men)

The world would suffer that had lost a famous king who had won the loyalty of even great men living in other lands where his writ did not run (Puram.217:10-13). The maid said to the heroine in the hearing of the hero: "Know

thou that our lord is a great man who does not believe in living according to the way followed by wise men" (Nar.233:7-9).

2. *Pōrvīran* (Soldier)

It is the duty of the father to make his son a heroic soldier (Puram.312:2).

Ci

Cikaram - *Mukaṭu* (Peak/top)

The Cōla country with Pukār as its capital had tall mansions whose tops could not be seen (Akam.81:21,22).

Cikalikai - 1. *Mayirmuṭippu* (Knot of hair)

Holding in his hand the knot of dark hair adorned with *narantam* flowers and golden ornaments, the hero inhaled the fragrance of the wreath, twirling it round his fingers (Kali.54:5-8).

2. *Tuñcu* (One of the five fold plaits of a woman's tresses)

The heroine said to the hero who lied to her, that he had been riding a horse when actually he had just returned from his paramours: "I know the horse you ride upon; it has a red plume, the plait of hair called *tuñcu* (Kali.96:7-9).

Cikai - 1. *Kurai* (Dissatisfaction)

In the water-sport at Vaikai, the hero sang praising in diverse ways the beauty of the heroine's eyes which made another woman desire to embrace the hero; seeing the embarrassment of the hero at this, the heroine's eyes inflamed with wine grew redder because of bouderie, not satisfied.

2. *Uccikkonṭai* (Crest)

In the fight between the companions of Goddess Valli and the followers of Goddess Devasenai some of the latter changed themselves into peafowls with crests and danced (Pari.9:64).

Cittam - *Arivu* (Sense)

The heroine and the companions noticing a certain woman wearing the necklace and bracelets of the heroine given to her by the hero, followed her; but when the hetaera turned round and asked them why they followed her, the heroine stood with her senses dazed unable to give a reply (Pari.20:33-47).

Citaṭṭukkāy - *Uḷḷiṭṭu illāta kāy* (Empty pod)

When it rained heavily towards the end of the rainy season, the sesame crop was affected badly, with many pods turning out to be empty pods (Kuru.261:1,2).

Citaṭan - *Kuruṭan* (Blind man)

Cōlan Nalañkilḷi swore vengeance against the enemy thus: "He who scoffed at my prowess will not return alive even like a blind man stumbling against a sleeping tiger" (Puram.73:5-8).

Citaṭi - *Cilvaṇṭu* (Cricket)

The chirping cricket in the wood covered the base of the parched babul tree (Pati.58:12-14).

Citaṭu - *Kuruṭu* (Blindness)

Among the eight congenital infirmities deemed to be useless, blindness was one (Puram.28: 1-5).

Citar - 1. *Vaṇṭu* (Beetle)

Swarms of beetles buzzed from the branches of the flame-like flowers of the coral tree (Akam.41:2,3). Beetles swayed with the bough of trees during the nights in the cold season (Akam.293:11). The pigeon fed on the unripe fruit of the *ukāy* tree with a peppery taste, without allowing beetles to approach them (Nar.66:1-5). In mid-summer swarms of beetles settled on the branches of trees laden with flowers (Kali.34:7-12).

2. *Tuḷi* (Drop)

It rained so that the cold rain drops fell upon the fresh blue- lily flowers haunted by the bees (Puram.105:2-4). Water oozing from the bushes in the *mullai* tract glanced off the necks of the jungle-fowl, in drops that fell to the ground (Kuru.242:1-3).

3. *Cintutal* (Scattering)

The coral tree was full of buds that scattered down upon the ground (Ciru.254). The jungle-fowl sated with the flowers scattered on the ground, would slumber in the midst of the jungle pepper-vine (Nar.297:7,8).

4. *Meṇmai* (Softness)

The soft-legged jungle-fowl (Nar.297:7, 389:8).

5. *Poḷi* (Powder)

The kettle-drum had powder smeared on its side (Puram.381:12).

Citarvai - *Citariya uṭai* (Rags)

Toṇṭaiman Ilantiraiyan removing the tattered rags resembling moss-roots round the waist of the minstrels, gave them garments fine as white smoke to wear (Peru.457,460).

Cital - *Karaiyāṇ* (White-ants)

Mushrooms had flowered in the dust heaped up by the white-ants from the old walls of the empty kitchen which had not seen cooking for a long time (Ciru.132, 133).

Citalai - *Karaiyāṇ* (White-ants)

Fine white-ants built an ant-hill with great difficulty, from which the winged ants appeared (Puram.51:9,10). Herds of bears hastened to eat the grub inside the tall ant hills built by termites, after breaking off its top portion

(Akam.112:1-4). White-ants with pointed heads, sharp as lances, covered up the rafters in the fane in the desolate village whence the people had left; consequently the roof fell down (Akam.167:10,18,20).

Citavalar - *Citariya tuṇiyai uṭaiyavar* (Persons weaving pieces of cloth)

The hero sent a few grey-haired elders with pieces of cloth covering their heads, to negotiate his marriage with a heroine (Kuru.146:3,4).

Citaṭal - *Citariyavai* (Things strewn)

In the courtyards of Pāri's Parampu country lay strewn the dregs of wine, the slush from which oozed everywhere (Puram.114:4-6).

Citā ar- *Citariya Tuṇi* (Rags)

The poor minstrel in search of patrons covered his nakedness with tattered rags wet with sweat and patched up with variegated strands (Puram.69:2,4). The aged minstrel clad in tattered rags and holding a *yāl* in his hand came to Nāñcil vaḷḷuvan for gifts (Puram.138:4-6). Listening to the voice of the drummer-bard at dawn, Cōḷan Nalaṅkiḷli removed the tattered rags from his waist and adorned him with a rich garment (Puram.400:5-13). Suppliants coming to Imaiavarampan Neṭuñcēralāṭaṇ, discarding the dusty tattered rags resembling the moist wings of a falcon, wore silken garments around their waists. (Pati.12:9-21).

Citār - *Citariya Tuṇi* (Rags)

The minstrel dressed in tattered rags resembling the dark wings of a falcon in the cold season, rested with his kinsfolk under the shade of a jack-fruit tree in the wild track (Puram.150:1,2).

Citai - Citaivu (Ruin)

The heroine distressed at the continued absence of the hero said to others, that he was the one who had ruined her (Kali.142:19,20).

Citaittōr - Alittōr (Destroyers)

It is possible to expiate even the sin of foeticide but there is no escape from hell for one who is ungrateful (Puram.34:2-6). The heroine said to her maid unable to bear the pangs of separation: "What will happen to my life if my lord who has destroyed my charms does not return as promised, even after the advent of the rainy season?" (Kuru.319:5-8).

Citaippōr - Alippōr (Persons who waste away)

Persons who waste away the wealth amassed by their ancestors, will not be called men of substance (Kuru.283:1).

Citaivu - 1. Neñcalivu (Being affected)

The heroine afraid of her foster-mother coming to know about her being affected by her love for the hero, escaped from her well-guarded house and eloped with her lover (Akam.7:8-13).

2. Melivu (Emaciation)

The hero well aware of the reason for the emaciation of his handsome body, like a tusker enamoured of a cow-elephant becoming weak from hunger, begged the heroine's maid to intercede on his behalf (Akam.392:2-4).

3. Kēṭu (Ruin/damage)

The hero was lord of the coastal town with sailing vessels returning to port and safety without any damage (Kali.132:6,7).

Cintuvāram - Karunocci (A kind of tree)

Among the flowers culled by the heroine and

her companions the *karunocci* flower was one (Kuri.89).

Cintai - Cintānai (Will)

"A certain heroic matron of the warrior clan with an only son, sent him to the battle-field though in the battles of the days before her brother and her husband had been killed; terrible is her will power; she is fit to be ranked among the noblest matrons of our land": thus sang Okkūr mācattiyār about the nobility of a certain woman of a warrior clan (Puram.274).

Cimayam - Malaiucci (Peak)

Beside the peak of the hill covered by honeycombs, the white flowers of the *mulcunṭai* creeper bloomed at mid-night, like bright stars (Akam.1-3).

Cimili - Nūluri (A hoop of strands)

In the Jain dwelling at Maturai city, holy men gathered together for austerities with narrow-mouthed water vessels suspended from hoops of many strands (Matu.481-483).

Cimai - 1. Malai ucci (Peak)

In good king Pāri's golden days, in the country with tall peaks where waving bamboos sounded musically, there was an ever-increasing wealth (Puram.120:16-21). Housewives in the mountainous countries of Kaṇṭīrakkō with tall peaks, would give ornaments and cow-elephants to singers coming to their houses though their husbands might have gone to far countries (Puram.151:1-6). Tōṅṅi mountain had a heaven-kissing peak from which descended sounding cataracts (Puram.399:33,34). Parting from his beloved, the hero intent on earning wealth, went across mountain-tracts with tall peaks where the clouds rested (Akam.119:20).

In the hill-side with tall peaks as the clouds ceased to pour rains, the silk-cotton trees bloomed without a single leaf (Akam.185:2-12). The hero intent on earning wealth, traversed the mountain track with peaks, where the joints of the bamboo split in the parching sun (Akam.399:16-18). The waters poured by the clouds, descending from mountains with peaks covered by honey-combs, flowed past Maturai city to the delight of the citizens (Pari.ti.1:1-4).

2. Ucci (Top)

The hero was lord of the hills overgrown with bamboo, whose tall peaks were covered by honey-combs (Akam.242:21,22). The grove by the sea had heaps of sand piled by the wind, so that their tops covered the tender shoots at the top of the palm trees (Kuru.372:1-3).

Cimaiyana - Malaiyucci (Peak)

The red *Mēru* mountain had a peak where the unwinking Gods dwell (Peru.429). *Pāṇṭiyan* *Neṭuñceliyan* crossing the wooded peaks into enemy country seized their fortress (Matu.148,149). Atop the tall peaks, male monkeys leaped about (Matu.332). The heroine asked her maid anxiously whether her lord would go away from her, crossing many hills with snow-covered peaks (Akam.329:9-14).

2. Ucci (top)

The heroine had tresses fragrant like the Himalayan woods, wearing as she did, wreaths of flowers blooming on the top of trees, plants, and creepers (Akam.399:1-3).

3. Mēṭu (Heap)

The buffalo stirred with its hooves, the bright ornaments left behind on the heap of sand piled up by women playing in the water-front

(Aifk.100:1,2).

Cirakam - Karakam (Drinking-vessel)

When the hero entered the heroine's house all on a sudden and asked for drinking water, her mother bade her to take water to him a vessel made of plated gold (Kali.51:4-8).

Cirantai - Uṭukkai (Tabor)

Lord *Civaperumāṇ*, the Ancient One transcending all time, beat with his fingers a tabor tied together with fine thread (Pati.invo.6,7,12).

Ciram - Talai (Head)

When the hero bowed at the feet of the heroine in order to remove her sulks, she unmoved, placed her feet on his head and refused to be pacified (Pari.7:70,75).

2. Ucci (Top)

When the ocean of milk was churned for nectar, Lord *Tirumāl* taking the shape of a tortoise, supported on the top of his shell the *Mantara* mountain that was about to sink (Pari.1:64-66).

Ciral - Ciccilippaṇavai (King-fisher)

The warriors of *Kaṭalpiṇakkōṭṭiya* *Cēṇkuṭṭuvan* had chests bearing scars of wounds stitched up with long needles resembling the beak of the king-fisher diving into a pond for fish (Pati.42:2-5). Perched on the branch of the river-portia tree in the morning, the kingfisher would bide its time for catching the fish swimming in the deep waters below (Ciru.178-183). Fragrant flowers their honey sucked by the bees lay scattered on the wild tract like the feathers of a kingfisher (Akam.324:9-11). The red jasmine bud was pointed like the beak of a kingfisher (Nar.61:Aifk.447:2). The spurge

plant looked like the head of a kingfisher (Nar.169:4).

Ciraṟiyavaṇ - Ciṇantavaṇ (An angry person)

When the war-bards sought the permission of the Cōḷa king Karikāṭṭeṇṇa to return to their homes, he asked them with an angry look why they were in such a hurry to leave him (Peru.121-124).

Cilkāṟṟu - Tenṇai (South wind)

The gentle south wind blew through the windows of the cool mansion in the market-streets of Maturai (Matu.357,359).

Cilpata uṇavu - Ciṟitāṇa pakkuvattōḷu iṇappaṇu uṇavu- uppu (Salt)

Salt-merchants went from place to place calling out the price of salt sold by them (Peru.64,65).

Cilpatam - Ciṟiya paricil (Small offering)

Player-minstrels would consume the small rewards given by patrons without preserving them for the next day (Akam.301:4,5).

Cilpali - Ciṟupali (Sacrifice)

The Kuṟava maidens would invoke Lord Murugaṇ offering him a sacrifice of white rice mixed with the blood of a ram (Muru.232-234).

Cillērālar - Ciṟṟuḷavar (Small farmers)

Peruñcēral Irumporai was lord of the country yielding fine seed- corn for small farmers to sow in the field (Pati.76:11-15).

Cillai - Ciluvaikkālai (Unruly bull)

The herdsman-hero overcame an unruly bull in the bull ring (Kali.107:5,6).

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Cilatar - Toḷilāḷar (Workers)

The coastal town of Nirppeyaṟṟu in Toṇṭaināṭu had ware-houses guarded by workmen (Peru.319,324,336).

Cilampakam - Malaiyīṭam (Hill-side)

The multifarious voices of the montane land, sounded alternately with the roaring cascade in the hill-side (Matu.298, 300).

Cilampān - Kuṟiñci nilat talaivan (Lord of the hill tract)

The broad chest of the lord of the hill-tract, afflicted the heroine with love-sickness (Kuru.362:5-7). The maid addressed the hero as the lord of the hill-tract with bright cascades, where the wild-boar mated with its love-ly sow (Aiṅk.264:1-3).

Cilampāṟu - Tirumāḷiruñcōlai malaiyiliruntu varuvatōṟ āru (A river originating from Tirumāḷiruñcōlai mountain)

Cilampāṟu, originating from Tirumāḷiruñcōlai hill adorned it like the white Katampa garments swaying on the chest of Lord Balarāma, elder to Lord Krishna (Pari.15:19-23).

Cilampi - Cilanti (Spider)

The covey of pigeons uttered frightened cries on seeing the finely-spun web woven by the spider, atop the dry branches of the babul tree (Pati.39:9-13). Beside the fields stacks of paddy- sheaves covered by white spiders webs looked like demons covered by garments (Peru.230-237). From the mouths of horses drawing chariots, foam fell down, fine like the thread of spiders' webs (Akam.224:4-8). The red unripe fruit of the date-palm covered by spider's web, looked like coral beads kept in silken cloth (Aiṅk.Ti.2,3).

Cilampu - 1. *Pakkamalai* (Hill-side/hillslope)

Male-monkeys jumped about in the hillslope overgrown with trees in Pāri's Parampu country (Puram.116:11,14). Maidens played with balls, happy like peacocks with spreading fantails in the slope of a big hill (Peru.330-333). Convolvulus bloomed fragrantly from the slope of Cigumalai hill belonging to Celīyan (Akam.47:15-17). In the lofty hillslope the Vēṅkai bloomed along with *piṭavam* (Akam.147:1,2). In the slope of the big hill, the forester dug for gold with the tusk of an elephant slain by him (Akam.282:1-4). Water had gathered in the small pits made by the elephant's big feet in the hillside (Kuru.52:1). The elephant that had fed upon mountain-paddy slumbered in the cool and fragrant hillside (Nar.7:7,8). The heroine had plump arms like the bamboo growing in the slope of the hill covered by bee-hives (Nar.188:7-9). Unable to recognise its dam, the red-coloured cow in the hill-side covered by the pollen from glory-lily flowers, its calf became frightened (Nar.359:1-3). In the light of the lovely gems turned over by the pig rooting the soil in the hill-side overgrown with plantain trees, the cow-elephant that had recently calved, rested, while its mate, the tusker, stood guarding it (Nar.399:1-7).

2. *Malai* (Hill)

Cruel bandits harassed wayfarers seizing their goods, like monkeys in the hill overgrown with trees (Puram.136:12-14). The tiger that had killed a wild-boar in the hill where bamboos sounded, dragged it along the hillside overgrown with jack-trees (Akam.8:6-8). In Potiyil mountain, the long buds of the red glory-lily bloomed luxuriantly (Nar.379:11-13). In the dark hill, fragrant with glory-lily, because *kurava* women adored their husbands as their

God, their arrows never failed their marks (Kali.39:15-18).

3. *Kārcilampu* (Anklet)

Women adorned with anklets inlaid with precious stones, played with golden dice on the white sands of Ānporunai river (Puram.36:3-5). In the mansion, women played with balls, the golden anklets on their legs tinkling as they moved (Peru.331-333). Along the desert-tract, the heroine went with the hero, the anklets on her pink feet tinkling as she walked (Akam.117:7-9). The hero said to his beloved eloping with him: "Walk ahead of me gently with your anklets tinkling, so that I can see your beautiful back" (Akam.261:5-8). Looking at the anklets on the feet of the heroine eloping with the hero, people on the way felt sorry that they had not yet been united in wedlock (Kuru.7:1-3). The heroine wore anklets inlaid with stones, with a sweet tinkling sound (Kali.125:16). The anklet with pearls inlaid (Pari.22:49).

4. *Ōcai*. (Sound)

In the palace of Pāṇṭiyan Neṭuñcelīyan, was heard on one side the sound of horses munching grass and the sound of water falling in a stream from the moon-light terrace; a proud peacock called to another with bright ocelli, sounding like a horn pipe. All these noises were heard in the palace like echoes from a hill (Neṭu.93-100).

5. *Kukai* (Cave)

Echo never ceased from the caves of Tirumāliṟuñcōlai hill as the female monkeys jumped from peak to peak, the peacocks called and the *kuyils* warbled (Pari.15:38,45).

Cilai - Vil (Bow)

Ēraikkōn, lord of the hunters, had a broad chest because of his constant contact with a bow which he drew to its full length (Puram.157:6,7,13). Foresters strung their bows resembling snakes and shot arrows at the elephant that fed upon the millet-corn guarded by them (Kuri.156-160). The warriors of the wilderness had well-tied stout bows (Akam.89:10). The *kuṛava* went to hunt carrying on his shoulder, the strong bow made of curved bamboo (Akam.182:2,6). *Vaṇukar* warriors shot their arrows from strong bows (Akam.295:14,15). While the heroine suppressed the desire of her heart, keeping away from the hero, he would feed her passion like the very God of Love *Kāman* adept in his work of kindling love with flower arrows shot from his sugarcane bow (Kali.143:33,34). Maidens had eye-brows bent like a well-tied bow (Pari.Ti.1:36,37).

2. Vānavil (Indiravil) (Rainbow)

The war-drum was adorned with a garland of variegated colours like a rainbow (Puram.36:12).

3. Cilaimaram (A tree)

Warriors of *Pālai* tract defeated even kings with regiments, their bows made of *cilai* wood resonating like a lion's roar (Kali.15:1-3).

4. Ōcai (Roaring sound)

The beautiful bull that bellowed sweetly (Akam.265:12). Thunder with a roaring sound (Nar.112:9). In the bull-fight, the angry bulls rushed towards the herdsman with bellowing roars (Kali.102:20).

5. Cilaittal (Sounding)

The rumbling cloud poured rains with a terrifying sound (Pati.43:17,18; 81:2-5).

Cilaittal - Muḷakkam (Bellow)

The bull with a powerful bellow (Pati.52:15).

Civappu - 1. Kaṇ civappu (Inflamed eyes)

The eyes of Atiyamān Neṭumānañci inflamed with anger against his foes, did not change their red colour even after seeing his darling son (Puram.100:10,11).

2. Ciṇam (Anger)

The cold northwind blew, causing anger and fear in the hearts of separated lovers (Akam.235:14,15).

3. Cenniṇam (Red colour)

The heroine stood by the backwaters unable to pluck the sedge, as it made her pink fingers grow redder (Kali.76:6,7).

4. Cevvaṇi (Red ornament)

When the hero was in the house of his new paramours, his chaste wife sent a trusted maid wearing a red ornament, to inform him about her having come of age (Pari.9:19,20).

Cival - Kautārippagavai (Partridge)

In the outskirts of Kāviriṇṇipattinam, rams and partridges playfully fought with one another (Pat.76,77).

Civalai - Civappuppulli amainta kālai (Red-spotted bull)

In the bull-fight, the herdsman-hero overcame the bull with red spots on its forehead (Kali.104:65).

Civikai - Pallakku (Palanquin)

People of Maturai city went to Vaikai river on palanquins and other conveyances (Pari.10:9,17-27).

Civiṇiyar - Nīrvicum karuviyai ēntiyavar (Persons with syringes)

Men and women of Maturai city went to the river carrying syringes containing water perfumed with civet (Pari.6:34-37).

Cilvītu - cilvaṇṭu (Cricket)

In the desert tract, the crickets from the dry trees chirped together, sounding like the bells tied to the bulls of salt-merchants (Akam.303:16-18). In the wild-tract, crickets chirped from behind the branches of the dried tooth-brush trees (Nar.252:1,2).

Cirratil - Cirucōru (Toyfood)

In the river-sport at Vaikai, tender maidens offered toy-food cooked by them to others, which they accepted with cheer (Pari.10:104,105).

Cirrayttiṇar - Āyarkula ilamakaḷir (Cowherdesses)

The heroine of the *mullai* tract said to the herdsman hero: "Speak your blandishments to the young cowherdesses with gazelle eyes, who may fall for you; I shall not be tempted by them" (Kali.108:46,47).

Cirṛāru - Ciriya āru (Rivelet)

The herdsman of the *mullai* tract said to the heroine: "Returning home after selling buttermilk, with your eyes you have enslaved my heart, beside the small river where the red jasmine blooms" (Kali.108:26,27). The body of the soldier slain while recovering the cattle seized by abactors, fell down riddled by enemy

arrows (Puram.260:15,24).

Cirril - Ciruvītu (A Small house)

A certain woman standing near the pillar of the small house of a mother of a warrior-clan, asked her where her son had gone (Puram.86:1,2). The heroine rested with her companions in the grove by the sea to relieve her fatigue after playing at making toy-houses of sand and cooking food (Akam.110:5-9). As the heroine was playing with her companions, the hero who came there said to her, that he would also help a little in building her toy-house (Kali.111:5-9). When the heroine was alone separated from her bevy of companions with whom she had been playing at building toy-houses in the sandy shore, the hero met her and made love to her (Kali.114:15,16).

Cirrinam - Arivum olukkamum illāta makkaḷ kūṭam (Base men)

Nalliyakkōṭaṇ sat in his court praised by wise men as he had no truck with base men of no character (Ciru.207,209,220).

Cirṛur - Cirūr (Small village)

The cownerdess-heroine carrying a pot of curds on her head, sold buttermilk in small and big villages (Kali.109:6,7).

Cirakar - Ciraḱu (Wing/feather)

When one Eyinan fell in the sword-fight at Pāḷi battle-field against Miṇṇili at mid-day, all the birds gathered together, making a canopy overhead, shading him from the hot rays of the sun (Akam.308:5-12). The house sparrow has folded feathers resembling withered water-lily flowers (Kuru.46:1,2). In the hot wilderness, the male pigeons relieved the suffering of their

mates by spreading their wings to give them shade (Kali.11:11- 13).

Cīraku - *Iraku* (Feather/wing)

Suppliants wore tattered rags that resembled the dark feathers of the kite in the cold season (Puram.115:1,2). Beetles had lovely striped wings (Nar.399:3).

2. *Paṛavai* (Bird)

Palyānaiccelkeḷukuttuvan fought in the enemy countries, driving his chariot drawn by horses swift as birds (Pati.25:12,13).

Cīrattal - *Mikutal* (Excess)

As it rained exceedingly, accompanied by thunder, the floods in the river sped towards the sea (Matu.240-245). The hero came to the tryst by night, riding his chariot controlling his horses gently with the reins, as he was afraid that they might fly exceeding fast if he used his goad (Akam.160:8-15).

Cīrantatu - *Mēmpattatu* (Great thing)

Looking at the soldier who lost his life after killing a tusker, the king also performed heroic deeds and died, as he thought there was no greater thing than death in the battle-field (Puram.307:2,9-14). The hero said to his heart that there was no greater thing in the world than the pleasure of amorous union with his beloved, embracing her bosom so closely that there was not even the width of a thread by way of gap between them (Akam.361:4-10). The greatest among the hills, beloved of the deities is Iruṅkuṇṇam which is the seat of Māyōṇ and his elder brother Balarāmaṇ (Pari.15:8-14).

Cīrantavar - *Mēmpattavar* (Noble persons)

A certain innocent girl separated from her people in Tirupparaṅkunṇam stood bewildered among the rocks calling out for her noble parents (Pari.19:58-61).

Cīrantaval - *Mēmpattaval* (Noble woman)

The maid referred to her mistress, the heroine, who was unable to bear the distress of the hero continuing his clandestine love instead of arranging for their marriage, as a noble woman with a long life of conjugal bliss ahead of her (Kali.48:9).

Cīrantavan - *Mēmpattavan* (Noble person/husband)

The heroine grieving said thus, when the hero extended his stay abroad: "The sickness of passion rooted in me now because that noble man, my husband, neglects me thus, is painful like the summer-cloud that fails to -pour" (Kali.146:14-17).

Cīrantavai - *Mēmpattavai* (Great things)

The good mother of the heroine grieved that her dear daughter whom she had brought up with love, giving her all good things from the day of her birth, had left with her lover (Akam.219:1- 10).

Cīrantār - *Mēmpattār* (Great men)

The hero said to the heroine: "Know thou, Oh lovely woman! there are no other persons greater for me in this earth, than you whom I love" (Kali.108:53,54).

Cīrantān - *Mēmpattān* (Nobler man)

The holy men with trident staffs consoled the foster-mother thus: "Do not worry any more about your chaste daughter; she has secured a

husband nobler than her parents and gone away with him happily" (Kali.9:22,23).

Ciranticiṇṇōr - Mēmpaṭṭōr (Great men)

The maid spoke ironically thus about the hero intent on going away from the heroine in order to earn wealth: "Great indeed are those men, O Lord who, forgetting the pleasure of union with their wives and slumbering upon their sweet tresses, go forth in order to seek wealth!" (Nar.3:37).

Cirantōr - Mēmpaṭṭōr (Great men)

The hero after his love passage with the heroine in her house at midnight, praised her that there was no one greater than her and dearer to him in this world (Akam.311:1-7). Men and women of Maturai city went to Tirupparaṅkunṇam like righteous persons going to the celestial world of the great Devas to enjoy the fruits of their good deeds (Pari.19:8-11).

Cirantōn - Mēmpaṭṭōn (Father)

The hero returned from the hetacra's house at midnight to his own house like a thief to see his new born son bearing the name of the great man, his father (Nar.40:10-12).

Cirappiṇṇōn - Cirappukkalai uṭaiyōn (Persons with merit)

The Pāṇṭiya king was a monarch having the great merit of having brought home the riches of other kings whom he defeated (Kali.105:1-7). Lord Civaperuman is the deity with extraordinary merit seated beneath the sacred banyan tree (Kali.133:3-4).

Cirappu - 1. Talaimai (Eminence / superiority / excellence)

Pāṇṭiyaṇ Palyākacālai mutukuṭumip peruvaluti

having performed many noble sacrifices of superior merit, erected pillars in those holy sites (Puram.15:19-21). The white canopy of the Cōḷa king, was held aloft with eminence, shading the people from the hot sun of foes and evil men (Puram.60:10-12). The sun shining with pre-eminence from a great distance in the sky (Puram.174:2). Pāri was the great patron of excellent merit who gave to the jāsmine creeper, his tall chariot, though it could not sing his praise (Puram.200:9-12). A certain heroic warrior in the battlefield, his eyes emitting fumes of fury, fought against the enemy with pre-eminence, protecting himself with a shield (Puram.311:4-7). The palace had a faultless excellence where Goddess Tirumakaḷ was ensconced (Netu.89-100). The maid referred to the heroine as a woman of excellent reputation, having given birth to the heir to the family (Akam.184:1-3). Mid-summer came so that the white *kaṭampu*, *cerunti*, the river-portia, the tiger-claw and the silk-cotton trees bloomed like the complexions of Balarāman the elder brother with a single ear-ring, the Sun God, Lord Kaman of the fish-flag, his brother Cāman and Lord Civa with his Bull-flag (Kali.26:1-8). Kīrantaiyār adored Lord Tīrumāl thus: "The light of your shining body resembles the dark blue sapphire" (Pari.2:52). Pāṇṭiyaṇ had the superior excellence that he never bowed to others, while all others bowed at his feet (Pari.Ti.2:4-6).

2. Matippu (Value / esteem)

Among human births, being born blind had no value (Puram.28:1). In the scale of values, wealth and happiness follow righteousness (Puram.31:1,2). The passion of love is of rare value (Akam.353:5). The land of the celestials is too valuable to be attained by men

(Kuru.101:2). The river Vaikai in the rainy season covered with flowers, won the esteem of poets (Kali.67:1- 3). Women who had not esteemed the morsel of food left by the sacred elephant during the worship offered to Lord Murukan, would not get the favour of their lovers; as for, maidens, they would not get the embrace of their husbands' arms (Pari.9:85,94).

3. *Celvam* (Wealth)

Tittan's Uraiūr was known for the wealth of its many fertile fields (Puram.395:16,19). The river Kaviri ran eastwards, fostering the people of the world and enriching fields of sugarcane and producing much wealth (Pati.50:3-6). In the wedding-hall with pleasant noises, the heroine's relatives gave her to the hero, with a wealth of jewels adorning her (Akam.136:16-18).

4. *Tanittanmai* (Distinctive quality/feature)

Even a mother would distinguish between her own sons, on the basis of learning (Puram.183:3,4). The sky has the blameless distinction of being the space where the sun moves (Pati.17:10- 13). The tender nut of the areca tree gives a distinctive pleasure to those who chew it (Akam.335:23-24).

5. *Karpu* (Chastity)

The maid informed the heroine about her coming marriage thus: "Lady of sweet speech! the lord of the hills having come asking for your hand, our people have decided to give you in marriage to him; May your chastity shine resplendently!" (Aink.200:2-4).

6. *Nalvinai* (Good deeds)

Katuvan Ilaveyinaār hailed Murukan thus: "It is only by our ordaining so, that men attain

noble birth because of their good deeds and base birth because of their evil deeds" (Pari.5:19-21).

Cirappuṭaiyālan - *Taniyāṇmaiṭṭaiyōṇ* (Person of distinctive character)

On seeing the distinctive valour of her son who had fought heroically against the on-coming enemy and been killed with many wounds of honour on his body, the withered dugs of his mother secreted milk (Puram.295).

Cirāar - *Ciruvār* (Young boys/urchins)

The pliant moist earth placed in the potter's wheel by the intelligent children of the potters, would take shape as they desired (Puram.32:7,10). The ploughmen's children would clamber up the hay-stack and try to pluck palmyrah fruit if they were sated with the coconuts (Puram.61:8-11). Under the shade of the jujube tree, the hunter-children played with bows and arrows (Puram.325:11,12). The toy-chariot made by carpenter's children was liked by others (Peru.248,249). The washer-woman applied starch to the clothes washed by her with the help of urchins with heads from which the hair had fallen because of the fuller's earth carried by them on their heads (Akam.387:4-7).

Building a small arena of the shape of a touch-stone under the spotted shade of a neem tree, ignorant urchins played, using gooseberries as dice (Nar. 3:1-5). Fisherman's children with nets and rods went to fish in the sea buffeted by the winds (Nar.207:10-12).

Cirāan - *Ciruvan* (Boy)

The darling boy of an elderly matron of a war-like family, fought all alone in the midst of

enemy-ranks like a drop of curd by a cow-herdesses in a pot of milk (Puram.276:3-5).

Cīrār - *Cīruvar* (Boys/urchins)

The white kid of the goat, frisked about with small-headed urchins (Akam.104:9-11). All living things including the children of Titi, (the demons) appeared from Lord Tirumal (Pari.3:6,10).

Cīriyar - *Ilaiṇar* (Youth)

In Maturai, weavers, youths and old men, gathered together and sold cloth in various streets (Matu.520-522).

Cīriyaṇ - *Cīriyon* (Small man)

The wealth of a small-minded man who did not give to others, would not protect his kindred (Kali.10:2)

Cīriyōr - *Cīriyavar* (Small men)

Kaṇiyaṇ Pūṅkuṇṇār has declared: "As we know from the ethical texts of wise men that human life follows its fate like a raft following the current of a river; we shall not admire the great; nor shall we disparage the small" (Puram.182:8-13). Aricil kilār eulogised the nobility of Peruñcēral Irumporai: "You respect your elders and the great, while graciously favouring persons smaller than you" (Pati.79:2).

Cīriyōn - *Cīriyaṇ* (Small men)

If the kingship passes to a weak and small ruler, it would then become an unbearable burden to him (Puram.75:1-5).

Cīrukālai - *Atikālai* (Dawn)

The hero's paramour came to the heroine's house by dawn and spoke harsh words against him (Kali.97:3-5).

Cīrukuṭi - 1. *Cīrūr* (Hamlet)

Kuravas enjoying the clear mead kept in bamboo-pipes in the hamlet by the hilside, danced the choric dance to the sound of a small drum (Kuru.194-197). Foresters used to slumber in the shade of the trees in the village-common in their hamlets (Akam.75:4-7). The beautiful gem spat by a serpent, and brought down by the cataract from the dark caves, would remove the darkness of the streets of the hamlet (Akam.192:10-12). The maid said to the hero, "Lord, if you come to our beautiful village and stay the night, we shall give you and your young companions a fine dinner" (Akam.300:14-22). The hunter-woman carrying mahua flowers in bamboo pipes, sold them in the streets of the village by the hill-side (Akam.331:1-7). The hero said to his companion "Avoid going near the hamlet near the grove by the sea, if you want to escape the net of the glances of the fisherman's daughter" (Kuru.184:2,6,7). The hero asked the heroine: "Are you accompanying me to my village like Goddess Valli following Lord Murukan" (Nar.82:2-5). The maid refused permission to the hero for the night-tryst; "Lord will it be proper on your part to come by night to our hamlet in the hillslope?" (Nar.168:6-11). The beautiful hamlet of the fisherman had sandy space in front, smelling of crabs (Nar.239:4,5). People of the hamlet in the hill-side awoke at the sound of thunder, which rumbled, mistaking to be a snake, the bunch of glory-lily flowers blooming at dawn in the pool (Kali.45:1-5). The fame of the herdsman-hero spread in the hamlet after his victorious fight with the bull, the people speaking in praise of the strength of his arms and the smoothness of the heroine's (Kali.102:27-30).

2. *Vāṇaṇ Ūrppeyar* (The name of Vanan's village)

Vāṇaṇ's Cīrukuṭi surrounded by tanks where the tortoise and its young one seized the ripe fruit of the mango, had an unceasing new revenue (Akam.117:14-19). The heroine's tresses were fragrant like the grove in Vāṇaṇ's Cīrukuṭi with fertile fields where the drum-beat of the reapers of paddy, chased the birds from the ponds nearby (Akam.204:10-14). The heroine had the charms of Vāṇaṇ's Cīrukuṭi with fertile fields (Nar.340:2-9).

3. *Paṇṇaṇ Ūrppeyar* (The name of Paṇṇaṇ's village)

The fragrance of the tresses of the minstrel's wives, was comparable to that of the trumpet-flowers blooming in Cīrukuṭi belonging to Paṇṇaṇ, where the bees haunted the white water-lily flowers (Puram.70:11-15). The gooseberry fruit in the grove of Paṇṇaṇ's Cīrukuṭi had a special taste (Akam.54:14-16).

4. *Arumaṇ Ūrppeyar* (The name of Arumaṇ's village)

Cīrukuṭi of Arumaṇ was famous for its ancient houses where sacrifices were offered to the deity (Nar.367:1-7).

5. *Cīriyakuṭi* (Small house)

The pollen shaken from the screw-pine flowers by the dashing waves falling on the ground, removed the fleshy smell from the streets of the coastal village with small houses (Nar.203:6).

place to be on the northern bank of the river Kāviri (Akam.54,177, foot note). His fame has been praised by poets like Korrankorāṇār, Kōvūr kilār, Ceyalūr ilamponcāṭṭaṇ Korāṇār, Maturai aḷakkar ṇāḷarmakaṇār Maḷḷaṇār and also the Cōḷa king Kuḷamurattut tuṇṇiya Kiḷ-
livalavaṇ. He lived not for himself but for others (akam.54). He was a doctor who cured the sickness of hunger. His house was ever noisy with the sound of people eating (Puram.173). He was also valorous in battle where he piled up enemy-elephants like a mountain (Akam.177).

Cīrukuṭiyōr - Cīrukuṭiyilullōr (People of the hamlet)

The maid said to the hero coming to a tryst with the heroine: "If you come daubed with sandal on your chest, the people of the hamlet will be frightened, mistaking you as a fearful deity" (Kali.52:7-10)

Cīrukuḷai - Tāḷuruvi eṇṇum kātāṇi (A pendant for the ear)

The cowherdess had a pendant dangling from her ear (Peru.161,162).

Cīrukuruntoluvar - Cīriyārākiya kurrēval viṇaiṇār (Young servants)

In the well-guarded big houses in the rainy season, young servants ground together spices like musk and other fragrant things on the grinding-stone. (Netu.49-50,72).

Cīrukuṭikilāṇ Paṇṇaṇ - Koṭaiyāḷi (A Patron)

He belonged to a place called Cīrukuṭi; His greatness as a patron gave his own name to his village (Puram 70:13). V V considers the

Cīrukurumākkaḷ - Cīruva (Urchins)

Urchins dragged about the horse of palmyrah leaf-stem on which the hero came riding (Nar.220:3,10).

Cirucinattar - *Cirupolūtē nilaikkum cīñattai uṭaiyavar* (Persons whose anger does not last long)

Few are the persons who ruled the earth happily, whose anger towards others, did not last long (Puram.360:1-8,9).

Ciruceñkurali - *Karuntāmakkoṭippū* (A creeper)

Among the flowers culled by the heroine and her maid 'Ciruceñkurali was also one (Kuri.82)

Cirucol - *Iḷicol* (Insult)

Pāñṭiyan Neṭuñceliyaṇ swore to capture along with their war- drums, the enemy-kings who insulted him with disparaging words about his tender youth (Puram.72:1-9). Though the good mother was unaware of the heroine's clandestine union with her lover, believing the insulting words of gossip of the women of the village, she stared angrily at her daughter (Nar.175:5-7).

Cirucōru - 1. *Cirraḷavāṇa cōru* (Food in small quantity)

On the death of Atiyamāṇ Neṭumāṇ Añci Auvaīyār lamented thus: "Gone are the days when Atiyamāṇ used to share with all others even the little food with him" (Puram.235:4).

2. *ḷamakaḷir viḷaiyāṭṭāka camaikkum cōru*
(Toy-food of sand)

The heroine bathed in the sea with her companions and played on the sands making sand-houses and cooking food with sand in fun (Akam.110:5-9).

3. *ḷamakaḷir nōṇpinuḷ camaikkum cōru*

(Maidens cooking auspicious food with sand)
The heroine played at being a mother and

cooking food with sand for the auspicious occasion of her son's wedding with another woman's daughter, all in a kind of children's game (Kali.59:20,21).

Cirutinai - *Ciriyatinai* (A kind of millet)

Dried millet was strewn in the courtyard in order to catch doves and partridges (Puram.390:5-7). Millet-rice mixed with flowers was given as sacrificial offering to Lord Murukaṇ (Muru.218-220). The heroine standing on the platform beat instruments like *kuḷir* and *taṭṭai* in order to chase the parrots settling on the ears of millet-corn (Akam.32:5-7). The elephant fed upon the millet in the big field (Akam.148:3-6). In the early dewy season bean-vine bloomed over the stubble of millet plants harvested earlier (Kuru.82:3-6). The stump of the millet-plant after the parrot had eaten the ears of corn sprouted again after the rains (Kuru.133:1-3). The fierce boar that had fed upon the tender millet in the hero's hill-side, rested with its mate in the slope of the hill (Aink.262:1-3).

Cirutēr - *Cirubar ḍṭṭi viḷaiyāṭṭum ciriya tēr* (Toy-chariot)

On seeing his baby-son trundling the toy-chariot with a sweet smile, the hero's heart suffused with love for his son bearing his father's name (Aink.403).

Cirutolil - *Kurumpucceyal* (Mischief)

Urchins full of mischief riding on the backs of buffaloes looked like female monkeys on round rocks (Akam.206:3-6).

Cirupacumañcal - *Kāṭṭumañcal* (Wild-turmeric)

The *kuṟava* maiden invoked Lord Murukaṇ

strewn fragrant things along with wild-turmeric (Muru.235-242,240).

Cirupatam - *Taṇṇīr* (Water)

The Cēra monarch Kāṇaikkāl irumporai scorned the water given contemptuously by his enemies who had imprisoned him, refused to drink it and gave up his life (puram.74).

Ciruparai - *Oruvakai Parai* (A small drum)

Quaffing toddy in the morning with their women, Kuruvās danced the choric dance to the sound of small drums covered by deer skin. (Malai.320-322)

Cirupākar - *Ēramāttata pākar* (Mahout incapable of riding elephants)

Said the heroine to the hero: "If she knows that you have come to my house, your new paramour will turn into a rogue elephant making you incapable of mounting it" (Kali.97:29,31).

Cirupīti - *Cīriya pītiyinaip pōṇṇavaḷ* (A woman with the grace of an elephant)

Persons meeting the hero eloping with the heroine, half-way across their journey, said to them: "O, young man, escorting the beautiful woman majestic like a female-elephant! The sun has set and the bandits' drums are heard in the distance; therefore break your journey and rest for the night here before proceeding further" (Kuru.390).

Cirupullālar - *Cīriyōr* (Small men)

The noble lord having given away to minstrels his small yield of panicum, left over after paying off his creditors, borrowed from small-minded landlords in his village, a loan of corn to satisfy the hunger of his own people; but on

the battle-field he was capable of resisting even mighty kings (Puram.327).

Cirupuram - 1. *Mutuku* (Back)

The hero embraced the back of the heroine standing in the millet-field, saying: "Who are you who afflicts me thus like a fearful celestial damsel? I shall enjoy you" (Akam.32:7-9). As they were eloping, the hero said to his beloved: "Walk a little ahead of me, swinging your braceleted hands, so that I can enjoy the beautiful sight of your majestic back" (Akam.261:5-8). The hero listening to the husking-song of the heroine and her maid, unknown to the heroine came stealthily behind her and embraced her back, and her pale sallowness left her (Kali.48:28-32).

2. *Pīṭari* (nape)

The younger sister of the farmers of Āmuṛ had braided tresses falling on the nape of her neck, like the trunk of an elephant (Ciru.188-191). The heroine and her maid after sporting in the pool, wrung out the water from their braided tresses lying on their napes, like sapphire inlaid on gold (Kuri.55:16). The heroine walked up to the tryst by night, her bejewelled tresses moving against her nape, and embraced the hero (Akam.142:18-25). It troubled the heroine much, as her mother lay beside her, embracing her nape covered by low-hanging tresses (Kuru.353:6,7). As the heroine was giving suck to her baby-son, the hero gently caressed her nape (Aink.404).

3. *Cirukoṭai* (Gift)

To Kapilar who sang his praise in ten poems, Celvakkatūṅkō vāliyātaṇ gave as gift, a hundred thousand gold pieces, besides all the

lands that eyes could see, as he stood upon a hill called Nanrā (Pati.Pati.7).

Cīrupērālar - *Cīriya pērāṇmaiyar* (Small vain-glorious men)

The soldiers who spoke brave words before they set out for battle, were small vain-glorious men who fled in fear during the fight (Puram.178:7-10).

Cīrumakil - *Cīriya kalluṇṭa makilcci* (Cheertulness after drinking)

Palyānaiccelkelu Kuṭṭuvaṇ gave valuable ornaments to minstrels and other suppliants relieving their hunger and making them happy, even when he was in his cups (Pati.23:5-10).

Cīrumatukaiyaḷ - *Cīriya vaṇmaiyaḷ* (A woman of strong will)

The heroine was a strong-willed woman who had the strength to forego every other meal when her husband's family fell on evil days, though her father was very affluent (Nar.110:10-13).

Cīrumalai - *Malaiyin peyar* (Name of a hill)

Celiyan's Cīrumalai hills with nestling clouds, was prosperous and luxuriant; the bamboo, growing on its slope redolent of convolvulus, was compared to the heroine's arms (Akam.47:15-18).

Cīrumānai - 1. *Cīril* (House of sand)

Beside the toy-house of sand erected in the grove by the sea by her companions, the heroine became intimate with the hero (Kuru.326:1-3). The toy-house of sand erected by the damsels from Neytal tract was decorated with blue-lily flowers culled from the backwaters (nar.283:1-3).

2. *Cīruvīṭu* (A tiny dwelling)

The tiny dwelling of the crab in the hole beneath the roots of the tiger-claw tree, was destroyed by the waves of the sea (Kuru.328:1,2).

Cīrumārōṭam - *Ceṇkaruṅkālimaram* (A kind of tree)

Among the flowers culled by the heroine and her maid and heaped on the rock, the flower of the *cīrumārōṭam* was also one (Kuri.78).

Cīrumi - *Cīriyavaḷ* (A small girl)

The elderly brahmin cripple asked the maid who she was; addressing her as a small maid, he also told her that she had been fairly caught by him (Kali.65:5-16).

Cīrumīn - 1. *Ayirai min* (Loach fish)

The stork grew sated with the loach fish living in the backwaters (Kuru.296:2,3). The sea gull on the shore filled its crop with the loach in the dry backwaters (Aink.165:1,2).

2. *Aruntati* (A star, the chaste wife of Vacitta)

(The star - Alcor in Ursa Major)

Women excelling in chastity were compared to Aruntati in the North (Peru.302,304).

Cīrumuttan - *Cīriya kuḷamakan* (A baby-son)

The heroine played at being a mother and cooking food with sand for the auspicious occasion of her baby-son's wedding with another woman's daughter, all in a kind of children's game (Kali.59:20,21).

Cīrumutukkuraivi - *Cīruparuvattē arivumutun tavaḷ* (Precocious girl)

The foster-mother referred to her daughter as

that precocious girl who made the hero's heart her own (Akam.17:8,9).

Cīrumai - 1. *Tunpam* (Distress/misery/affliction)

The people in the lands devastated by the warriors of Palyānaiccelkelu Kuṭṭuvan wrung their hands in distress at the inclement skies when the rains failed (Pari.26:6-14). When the waters of the Kāviri carried away Āṭṭanatti, her lover, Ātimanti miserable at the loss, became crazed and followed the course of the river, calling out for her lover (Akam.45:13-15). The heroine said to her maid that the hero would not leave them to suffer alone, as he was aware of the pale sallowness that would afflict her in his absence (Nar.1:7-9). The suffering of the heroine and her hapless condition when the hero did not grace her with his love, made the village gossip about her (Nar.272:6-10).

2. *Kuraivu* (Small in quantity/insignificant)

Many pathways led to the water-holes frequented by people, though the water was small in quantity and muddy because of the cows and other animals stirring it up while drinking (Puram.204:7-9). The village of the heroine's father had settlements with sandy streets smelling of flesh, and cottages thatched with straws; it was an insignificant place though covered by water all round (Akam.200:1-6).

3. *Puṇmai* (Meanness)

Īruntūrkiḷaṇ Tōyaṇmāraṇ though he was not so rich as to give endlessly everyday, was a nobleman without any meanness, who gave to suppliants without turning them back (Puram.180:1,2).

4. *Varumai* (Poverty)

Cēramān cikkamalli tuṇṇiva Celvakkatuṇkō

vāliyāṭaṇ gave to suppliants gifts in plenty in keeping with his own munificence and opulence, instead of looking down upon the poverty of the suppliant (Puram.387:20-27).

5. *Koṭumai* (Cruelty)

One Anni Miṇṇili grew angry with the Kōcars who cruelly gouged out the eyes of her father, whose cows fed upon their fields of green-gram; enlisting the help of Titiyan, she wreaked vengeance on the Kōcars (Akam.262:4-13).

6. *Aṛiyāmai* (Ignorance)

When the maid went to catch the hero red-handed as he was dancing *tuṇaṅkai* with other women, she found him dressed as a woman; when he replied to her also like a woman, without exposing him she returned to her mistress; she called herself an ignorant person for having done so (Nar.50).

Cīrumaiyaḷ - *Tunpamuṭaiyavaḷ* (A woman in pain)

The maid inquired her mistress the reason for the change in her as her jewels came loose and her arms grew leaner; at which the heroine revealed her true love for the hero, her beautiful eyes shedding tears as she sobbed in the pain of love (Kuri.9-26).

Cīrumōlikaṇār - *Pulavar* (A Poet)

Nothing is known about this poet. In the only poem by him *Narrinai* (61), the maid speaks to the heroine in the hero's hearing at the tryst by night, so that he might expedite his marriage with the heroine, putting an end to their clandestine meetings.

Cīruvar - 1. *Pillaikaḷ* (Children)

Parents who had begotten blameless children

attractive even to foes, would live with repute in this world and attain also the upper world in their next birth (Akam.66:1-4). It is difficult for hetaerae to shine with virtue like the heroine with children born in wedlock (Nar.330:8-11).

2. *Iḷaiṇar* (Youth)

A certain matron of the warrior-clan was addressed as the peerless mother of brave youth (Puram.270:6).

3. *Ciriyoṛ* (Small men)

The boat kept in the water-front, would ferry all men great or small, without distinction, from bank to bank (Puram.381:23,24).

Ciruvalai - *Ciriya vaḷaiyiṇaiṇintavaḷ* (Women wearing small bangles)

The hero brought his tall chariot well-adorned and left it in the porch of his concubine's house, showing that it was the price for the woman adorned with small bangles (Nar.300:4-6).

Ciruvan - *Makaṇ* (Son)

The eyes of Atiyamāṇ neṭumāṇ Añci furious with his foes, did not change their angry red, even on seeing his darling first-born son (Puram.100:10,11). Karikāl vaḷavaṇ was the son of Uruvappakrēr iḷaṇcēccēṇi (Poru.130, 148). The maid successfully stopped the hero from his journey saying thus: "Lord! Is the wealth that you go in search of, sweeter to you than the smile of your first-born son?" (Aink.309:3-5).

Ciru vankāṇṇi - *Ciruparuvattē vankāṇmaiṇaiyavaḷ* (Cruel young person)

The good mother of the heroine grieved thus

after the elopement of her daughter: "On purslane creep! Do you also wither in sorrow at the departure of her so young and cruel, as she has chosen to leave us all, trusting her lover in her trek through many lands and countries?" (Akam.383:1-6)

Ciruvittam - *Orukāl cirutāyam* (The number one, thrown in a game of dice)

He who throws only the number one in a game of dice, once only instead of twice in succession, will feel sorry for it (Kali.136:14-16).

Ciruvilaiyāṭṭi - *Ciruparuva viḷaiyāṭṭinaiyutaiyavaḷ* (The girl playing games of childhood)

The heroine old enough to play only the silly games of childhood changed utterly after marriage; when her husband's family became indigent, she had the strength of will to forego every other meal, forgetting totally the opulence and affluence of her father's house (Nar.110).

Ciruvilaiyāṭal - *Ciruparuvattu viḷaiyāṭtu* (Child hood games)

The heroine grieved at the separation from the hero, forgetting her games of childhood with her bevy of companions in the grove by the sea, such as building toy-houses of sand and looking on happily at the mating of crabs (Nar.123:5-12).

Ciruveṇkākkai - *Cirite veṇmai utaiya kākkai* (While-streaked crow)

The small white-streaked crow on the sea-shore scoured the backwaters for prey disturbing the green leaves, big as elephant's ears (Kuru.246:1-3). The white-streaked crow plunged its beak into the limpid backwaters and seizing the shrimp gave it to its green-legged

mate in the ford overgrown with tiger-claw trees (Nar.31). The white-streaked crow on the big shore slept lulled by the sound of the water-drops falling into the backwaters (Aink.163:1,2). The white-streaked crow in the shore would lay its eggs on the planks of the boat anchored at the water-front (Aink.168:1,2). The white-streaked crow would perch on the lovely branch of the budding *punnai* tree, if it did not like to stay in the tiger-claw tree with its golden clusters of flowers (Aink.169:1-3).

Ciruventeraiyar - Pulavar (A Poet)

The name Tēraiyyar was also known in later days in Tamilnadu. Puram(362), standing in his name is incomplete in part. The hero's name is not known. However, the greatness of his charity and warlike valour are highlighted in the poem. The burial-ground is described by the poet as a desolate place bestrewn with small whitened bones, where even in the day the barn-owl and the crow uttered their fearful cries.

Ciruvēnpalli - Cirite veṇṇmaiyyutaiya palli (A white lizard)

The small white lizard holding on to a spoke of a cart-wheel, moved along with it (Puram.256:2-4).

Cirai - 1. Pakkam (Side)

Kaṇṇaki rejected by Pēkaṇ, stayed all by herself on one side of the house listening to the sound of the water dripping in the rainy season (Puram.147:3-5). In the fierce Tumpai battle, a certain warrior standing on one side challenged all those whose last days had come, to fight with him; but none dared to approach him (Puram.294:6-9). The drummer-bard stayed heart-weary on one side, having food only for

every other meal because of extreme poverty (Puram.399:17,18). Minstrels stayed in the village- common, whenever they went singing on one side of the street (Pati.23:5,6). As the hero stayed on one side of the big mansion of the heroine's father for his tryst at night, she came up to him and embraced him (Akam.162:6-16). On a stretch of white sand on one side, on a bed of fragrant *punnai* blooms and tiger-claw flowers, the hero had his first love-passage with the heroine (Nar.96:1-3). As the hero had gone away from home in order to earn wealth, alone on one side, the heroine suffered greatly (Nar.193:6-9).

2. Ciraku (Feather/wing)

The kite has curved wings (Puram.43:4,5). Bees have soft wings (Matu.574). The swan that had caught and preyed on fish from the backwaters, dried its lovely wings from the sand-dune covered by the *aṭumpu* creeper (Akam.320:8,9). The bat has strong and pretty wings (Kuru.172:1). The *makaṇṇil* bird has long wings (Aink.381:3,4). The beetle has lovely wings (Kali.46:2). The falcon, enemy to the snake, has a many-coloured wing (Pari.13:3-8).

3. Anai (Dam)

Of the five elements in this world, if water floods in excess, there is no dam to withstand it (Puram.51:1). Pittaṇkorraṇ, stood resisting the oncoming enemy forces, like a dam across a wide river huge as a hill (Puram.109:3-5). Soldiers, eager for war, stood up against the enemy-regiments like stone-dams across the river and routed them (Matu.725-726). The passion of love is beyond the bounds of modesty like a flood that cannot be stopped by a dam of salt (Akam.208:19,20). The heroine ridiculed the paramours of the hero, describing

them as the freshes in a river in broad daylight, over-flowing the dam of modesty (Kali.98:18,19). The floods in the river Vaikai over-flowed the hill-like dams, even as the exceeding passion of lovers coming to sport in the river shattered their modesty. (Pari.6:21,22).

4. *Kāval* (Guard)

The big palace was guarded by moats and dense forests (Puram.17:28). The heroine's bed-chamber in the mansion was well-guarded during the night (Nar.132:5-7).

5. *Pinippu*

The fresh blooms of the *īnkai* tree with close-knit petals falling upon the rocks below, lay scattered like dice thrown by women on a sandy courtyard (Nar.79:1-3).

6. *Karai* (Bank)

The river Kāviri overflowed, breaking its banks (Akam.76:11,12). Augmented by the waters which poured into it in its passage towards the sea, the floods in the river Vaikai over-flowed its banks (Pari.Ti.2:67).

7. *Varampu* (Enclosure)

The Cōla country was made fertile by the Kāviri such that a thousand kalams of superior paddy was produced in a field enclosing a *veli* of land (Poru.246-248).

8. *Ciraiccālai* (Prison)

The Divine spear in the hand of the Red Lord is a victorious spear that released the celestials from the prison of the demon-king (Kuru.Ve.3:1,2).

9. *Patalai vēli* (A fence of palmyrah leaves)

A fence of palmyrah leaves was erected in

front of the house in the grove by the sea (Nar.354:2-4).

10. *Taṭukkappaṭal* (Stopping)

Unable to bear the separation from the hero, the heroine suffered much, tears which could not be stopped, dropping from her eyes (Kuru.96:1,2).

Ciraikkūṭi āntaiyar - Pulavar (A Poet)

Belonging to Ciraikkūṭi this poet who should have been the father of one Ātan has composed eight poems in Kuruntokai 56, 57, 62, 132, 168, 222, 253,300 and Nar.16. He has sung about the many stages in love between the hero and the heroine, making the hero describe the beauty of the heroine's form in a fanciful manner. The difficulty of parting and the impossibility of living after parting, are mentioned in the speeches of the hero as well as the heroine in his poems. In a rare simile, he describes the nature of wealth as evanescent like the path of a fish as it swims in a pond.

Cinmoli - Cilavākapēcum pēccu (Speech of a few words)

Women with coral mouth and small speeches of few words (Akam.75:10,11). The Hero referred to the heroine as a woman of few words and sharp teeth, of which her nectarine tongue was ever afraid (Kuru.14:1,2).

2. *Cilavākap pēcum pēccinai utaiyaval* (Woman of few words)

The maid addressed her mistress as a woman of few words (Kali.29:10). Even at a young age when she had just begun to braid her tresses in five-fold plait, the heroine became intimate with the hero (Kali.125,16,17).

Cinattan - *Cinattaiyutaiyavan* (Angry person)

The chieftain of a small town prepared for war with great anger and ordered his men to adorn themselves with the flowers suitable for battle and march to the field (Puram.341:1-9).

Cinattinan - *Cinattiṇai utaiyavan* (Angry man)

When a certain king was refused the hand of another king's daughter, he grew angry and prepared for war (Puram.336:1).

Cinam - 1. *Kōpam* (Anger/wrath/fury)

Cempiyan had an army of great fury (Puram.37:6). Wrathful Iyakkan was one of the friends of Ollaiyūr tanta Pūtappāṇṭiyan (Puram.71:14,15). Neṭuvēṭṭuvan was master of swift horses whose fury was abated after victory; he was lord of Kōṭai hills (Puram.205:4,6). Lord Murukan of glorious repute, cut down the trunk of the mango tree in the midst of the sea, whose form the demon king Cūrapadman took (Pati.11:3-6). Neṭuñ-cēralāṭaṇ of great fury and strength cut down the *kaṭampa* tree of the enemy (Pati.20:3-5). Among the many good qualities possessed by Ōymānāṭṭu Nalliyakkōṭaṇ, absence of anger was one (Ciru.210). The many-rayed sun shone wrathfully in parching summer (Peru.2,3). The sun reached the western hills, its bright rays no longer angry and hot (Matu.545,547). The furious hounds with unwinking eyes that came with the hero, with sharp claws and teeth like bamboo shoots, surrounded the heroine and her maid (Kuri.130-132). Fishermen's children fought angrily with each other on the dune, beating each other with their hands and weapons (Pati.59-62). Matti marching at the orders of the angry monarch, plucked the teeth of Elini and embedded it in the porchway at

Veṇmaṇivāyil (Akam.211:11-15). The mahout lived long, only by the favour of his wrathful killer-elephant (Akam.336:13-15). A lone soldier stayed back to defend the ruined town whence all but he had fled, after the invasion by the angry enemy king (nar.153:7,10). The hot desert-tract made the big-trunked elephants more angry (Aink.353:3,4). Angry herdsman fought with the bulls in the ring, the dust from the arena rising up to the skies (Kali.105:27-29). Angry persons with evil intent to kill others could not attain the Divine feet of Lord Tirumāl (Pari.5:73-76).

2. *Vemmai* (Heat)

Maturaikkūlavāṇikaṇ Cīṭṭalaiccāṭṭaṇār praised Pāṇṭiyan cittira māṭattut tuñciya Naṇmāraṇ thus: "Lord, to your foes you are like the sun rising from the sea with unabating heat; but to persons like us, you are like the cool moon" (Puram.59:5-7). Player-minstrels were instructed to proceed on their journey only in the evening when the sun's heat had abated (Malai.373-375). The heroine suffering from the pangs of separation, grieving said to her maid: "Even if I were to swim across the painful eventide when the sun's heat abated, the flood of night appears larger than sea" (Kuru.387:2-5). The sun shone with great heat, drying up the lands producing various kinds of crops (Kali.20:1-6).

3. *Muḷakkam* (Roar)

Clouds roaring in the vast sky, thundered during the rainy season (Pati.81:1-5).

Cinavu - *Cinavutal* (being angry)

The hero went away followed by his angry hounds (Akam.388:14,15).

Cināṇ - Cināṇ (Anger)

Evil qualities like anger are obstacles in the way of proper administration by a king (Pati.22:1-4). Husbands pointing to their wives, the various paintings in the hill at Tirupparaṅkunṇam said to them: "This cat is Indra; this stone stands for Akalikai and this man is sage Kautama; this is the story of Akalikai being cursed to become a stone by the angry Kautama" (Pari.19:49-54).

Cinai - 1. Kōṭu (Kilāi) (Branch)

Kuḷamurraṭtu tuñciya kiḷḷivaḷavaṇ cut down the guardian trees of enemy-kings, making the long branches with fragrant flowers suffer in every grove (Puram.36:7-9). Birds would not desist from frequenting the banyan tree where a deity dwelt because they had eaten the ripe fruit on its branches on the previous day (Puram.199:1-3). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvaṇ cut down the guardian-tree of the enemy, the neem tree with black branches (Pati.49:16,17). Kāri with a horse called Kāri, gave to player- minstrels goodly lands with hills and *curapunṇai* trees with fragrant flowers on their branches (Ciru.107-110). The striped squirrel looked like the fruit on the branch of the silk-cotton tree, with its seams open (Peru.83-85). Rain drops fell from the branches of the flowery groves in the rocky range (Netu.27,28). The sal tree has flowery branches bright as fire (Malai.498). *Kuṇavas* erected a hut to gather the fruits from the big branches of the jack-tree (Akam.12:7,9). The swing was tied on the high branch of the *acōka* tree with lovely sprigs (Akam.38:6-8). The sapphire-coloured peacock called from the bright branch of the *vēṇkai* tree with golden blossoms (Akam.272:16-18). The farmers bent down the soft branch of the river portia tree so that the

pollen from its flower-clusters fell upon them (Kuru.10:2-4). The old stork having lost the power of its wings, rested on the bent branch of a tree washed by the waves of the sea (Kuru.125:5,6). The pregnant white heron upon the *punnai* with tall branches, was frightened of the sound of the waves (Nar.31:10,11). The rainy season began with the short branches of the *kāyā* brightening with many flowers, sapphire-blue (Nar.242:3-5). The tiger-claw tree's big branch laden with fragrant flowers was brushed by the waves (Aink.150:1,2). Black kuyils warbled from the long branches of the *kurā* tree in early mid-summer (Aink.369:4,5). Beetles buzzed from every branch with blooming buds, after sucking the honey (Kali.30:2,3). From every branch laden with unfolding buds in early mid-summer, black *kuyils* sang as if they called out to united lovers, not to part, and to separated lovers, to mate again (Kali.92:61,62). After the rains on the hill-side, groves with cool branches put forth blooms that grew the more after plucking (Pari.8:90,92).

2. Karu (Embryo / egg)

The *varāl* fish big with eggs, resembled the tender frond of the palmyrah tree (Puram.249:5). Fine showers of rain fell so that the thick sugarcane resembling a green snake big with eggs, could bloom (Kuru.35:3,4). The hero was lord of the land full of flower-laden river-portia trees and small fish big with eggs (Aink.1:4,5).

3. Tērkkotiñci (Staff on the deck of a chariot)

After successfully completing his work, the hero returned to meet his lady-love, riding on his tall chariot bright with the ornamental staff on the deck (Akam.104:6,14).

4. *Muṭṭai* (Bird's eggs)

The cold wind blew the egg-like flowers of the tiger-claw tree, on to the dark-lily flowers (Kuru.397:1-3).

5. *Valai* (Net)

The male pigeon that escaped from the net of the cruel hunter in the desert-tract was scared of the fine web woven by the spider (Nar.189:7-10).

6. *Kiḷaittal* (Branching)

The cold northwind blew in the low field of paddy with branched ears of corn (Akam.243:5-8).

Cinaiyiyōr - *Ciṇappittōr* (Persons who caused

anger)

People in the enemy territories who had angered Cōlaṇ kuḷamuṟṟattut tuñciya Kiḷiḷaḷavaṇ became much agitated as they prepared for the ensuing war with him (Puram.41:11-18).

Cinaippū - *Kōṭṭuppū* (Flowers in the branches of trees)

Leaving the flowers in the pool after sucking them dry, swarms of bees went towards the flowers in the branches of trees bedewed with honey (Akam.71:3,4). Flowers on the branches unfolded themselves while the beetles buzzed around them; so too women in the company of their lovers grow beautiful, their hearts suffused with love (Kali.180:11,12).



Ci

Cittalaiccāṭṭanār - Pulavar (A Poet)

Also known as Maturai Kūlavāṇikaṇ Cāṭṭanar. This poet a trader in corn might have belonged to Cīttalai, Cāṭṭan the name of the deity Aiyāṇār is his given name. Ten poems of his are found in Caṅkam poetry Puram.59; Akam.53, 134, 229, 306, 320; Kuru.154, Nar.36, 127,339. Puram.59 celebrates Pāṇṇiyaṇ Cīttiramāṭṭattut tuṇciya Naṇmāraṇ comparing his anger towards his foes and his graciousness towards his friends to the rays of the sun and the moon. His Akam poems are set in all the five *tinai*'s.

Cītai - Irāman tēvi, Rāmāyaṇat talaivi (Wife of Lord Rāmā and the heroine of the Rāmāyaṇā). Monkeys picking up the jewels thrown down on the ground by Sita when she was carried away by force by the demon chief, wore them in the wrong places (Puram.378:18-21)

Cīppu - Tāl (Wooden braces/bolt)

Few were the words uttered by the young brahmin who came as a peace-maker between the two warring kings; but the fighting stopped at once; scaling ladders were removed from the walls and the wooden braces used to bolt the doors of the fort were taken off and the bells of the war-elephant were also removed (Puram.305).

Cīr - 1. Aḷaku (Grace/beauty)

Lord Murukaṇ's beauty was enhanced by the *kaṭampa* flowers he wore (Matu.6:14). Naṇṇan gave rich ornaments of great beauty to the women dancing expertly (Malai.570-580). The

fragrant cool locks of hair of the woman leaping from the *marutam* tree into the water, had the beauty of the peacock flying down (Aink.74). Women with the soft grace of fowls, wielded their armlets like a discus in their fight (Pari.9:55,56).

2. Aḷavai (Measure)

The balance is used to measure things (Puram.6:8,9).

3. Ōcai (Sound)

Farmers plucked the weeds bending aside the crops while the drum sounded (Akam.194:7-9). The bamboo flute had a sweet sound (Pari.22:14).

4. Kaṇam (Weight)

The queen's great cot was made from the tusk of an elephant, that fell off by itself, chiselled well on both sides, to be of equal weight and perfection (Netu.117,118). The pleasure of this earth and that of world of *dēvas* together could not equal in weight the pleasure given by the heroine (Kuru.101).

5. Kāvumaram (Shoulder-staff)

Foresters carried things, using the tusks of elephants as shoulder-staffs (Malai.154, 155).

6. Talaimai (Superiority/great esteem/excellence)

Tittaṇ was lord of many fertile lands of great wealth (Puram.395:16-18). The mansion with its tall pillars resembled the great celestial world difficult to attain (Pat.104-111). Women ran about culling flowers, their excellent anklets tinkling as they moved (Kali.75:1-4).

7. Tāḷam (Time measure)

Fishermen after drinking toddy danced in tune with the time measure, a choric dance

(Puram.24:4-6). The cataract descended with a musical sound to a regular measure (Puram.399:32,33). Player-minstrels went from place to place playing on their many instruments according to a regular measure resembling the sound of croaking frogs (Akam.301:18,23). Peacocks calling in sweet voices danced according to a regular measure (Akam.358:2-4). On one side of Tirupparaṅkunṇam, the intermittent call of the peacock dancing to a regular measure was heard (Pari.17:19).

8. *Nanmai* (Benefit)

The minstrel's wife who sang in praise of the kings' valour, also obtained the benefit of an ornament of gold (Puram.11:11-13).

9. *Pāṭṭu* (Song)

The heroine said to her maid, "Let us sing the swing-song now, in praise of the hero instead of disparaging him as you did in your earlier song" (Kali.131:34).

10. *Pukaḷ* (Reputation)

Truth with a reputation bright as the sun (Pati.21:4). Alaiyaī (Tiruchendur) had a reputation, adored by all good men (Muru.124,125). Prosperous Vaikai river with a blameless reputation (Pari.17:44).

11. *Perumai* (Greatness)

The bull is not only the mount of Lord Civan, but also his great flag (Puram.1:3,4). Peruṇcit-tiraṅār said; "We shall sing the praise of your arms with victorious swords and your great opulence, in various ways" (Puram.161:31,32). The great festival provided joy to all (Pati.15:38). Tillers ploughed the dry land with many bulls yoked to the ploughshare before

sowing the seeds (Pati.58:16,17). A great life of a house-holder with the income from a single cow (Kuru.295). Lord Murukan is hailed thus by devotees! "Oh great lord who made the dēvas tremble in fear even as an infant" (Pari.14:25,26).

Cīrtti - *Miku pukaḷ* (Renown)

The halls of sacrifice of great renown, perfect as laid down in the ethical text and the four Vētas (Puram.15:16-21).

Cīrai - 1. *Tulākkōl taṭṭu* (Scale-pan)

Tāmappalkaṇṇāṇār hailed Cōḷaṇ Māvaḷattāṇ as the scion of the great and bounteous Cipi who climbed on to the scale pan of a balance to protect the life of a dove when it was pursued by a killer-eagle (Puram. 52:5-7)

2. *Maravuri* (Bark used as a cloth)

Hermits had garments made of the barks of trees (Muru.126).

Cīrram - *Ciṇam* (Wrath/anger)

The hero had a wrath like that of Lord Murukan (Puram.16:12). The Lord God wrathfully clove with the edge of his foot, the chest of Death with his buffalo-mount, and in great anger took his life (Kali.103:40-45).

Cīrrattavaṇ - *Ciṇattai Uṭaiyavaṇ* (Angry person)

The wrathful Pāṇṭiyaṇ totally destroyed the enemy kings (Pari.22:3).

Cīrrattavai - *Ciṇamuṭaiyavai* (Wrathful things)

Women had wrathful eyes that made war with beholders (Pari.20:37,38).

Cīraṭi - *Ciṇiya aṭi* (Small feet)

The minstrel's wife adorned with a few beaded

walked with her small feet on the soft tract (Pati.57:5,6). Fearsome celestial maidens with bright small feet encircled by ankle-rings (Muru.13). Minstrels' wives walking on the gravel-stones had small feet resembling the tongues of the panting dogs (Malai.42,43). The hero said to his beloved eloping with him: "Strong indeed must be your ankleted small feet to walk along this tract on this summer day" (Akam.257:2-4,12). The small feet of children of opulent houses, shone bright with golden ankle rings (Kuru.148:1,2). The hero bowing at the small feet of his paramour said: "I am not a bad fellow; you must believe me" (Kali.90:17-19).

Cīraṭiyavar - Cīraṇta Iraiyanputaiyōr (Devotees)

Along the route to Tirupparaṅkunram from Maturai, devotees wended their way carrying with them unguents of variegated colours, incense lamps, fragrant flowers, drums and bells to offer festive worship to Lord Murukan seated therein (Pari.8:95-102).

Cīraṇkaṇicciyōṇ - Pīrārāl cīrutarkariya kaṇic-cippataiyinai Uṭaiyavaṇ (Lord Civaṇ with his invincible battle-axe)

The hero decided to part from his beloved and go along the desert-track covered by scattered rocks, resembling the triple cities shattered to pieces by the anger of Lord Civaṇ with his invincible battle-axe (Kali.2:6-10).

Cīrarumunpiṇōr - Pīrārāl cīrutarkariya valiyai uṭaiyōṇ (Civaṇ) (Lord Civaṇ with invincible strength)

Herdsmen sent into the arena bulls, their horns sharpened like the battle-axe of the invincible Lord Civaṇ (Kali.101:8,9).

Cīriṭam - 1. Cīriya Itam (A small place)

Āvūr Mūlaṅkilār hailed Cōlaṇ Kuḷamurrattut tuṅciya Kilḷi vaḷavaṇ as the lord of the fertile country where a small space just enough for a she-elephant to lie in, could produce food enough for seven tuskers (Puram.40:10,11). The chaste woman when her husband died, cleaned a small place of the size of a winnowing fan, using cow-dung and her own tears, in order to offer sacrificial food to his manes (Puram.249:10,11).

2. Ērra camayam (Opportune time)

The rats attempted to seize the ears of corn in the opportune time just before the harvest, in order to stock it in their holes (Puram.190:1-5).

Cīritāl - Cīriya pū (Small flower)

A small-petalled veṭci flower with red stalk was strewn as an offering to the god (Muru.21,22).

Cīriyāl - Cīriya yāl (A kind of yāl)

Expert minstrels played sweetly on a cīriyāl with a middle, dark as whortleberry fruit and obtained prizes from the patron (Puram.127:1,2).

Nannākaṇār referred to Nalliyakkōṭaṇ as one who was adorned with the garland of praise woven by the poor minstrels playing on their cīriyāl (Puram.176:6,7). Dancing maidens maintained the temperature of the strings of the dark-stemmed cīriyāl by warming them against their breasts, to be in tune with their songs (Netu.67,72). The cīriyāl in the hands of the minstrel hummed beautifully like the pretty bee (Nar 30:2-4).

Cīriyālpāṇaṇ - *Cīriyālaiyuṭaiya pāṇaṇ* (Minstrel with *cīriyāl*)

The minstrel with the *cīriyāl* with sweet mellifluous strings was asked to go with his smiling wife to Kilī Valavaṇ where he would get much wealth (Puram.70:1; 15-16).

Cīriyālpāṇar - *Cīriyālaiyuṭaiya pāṇaṇ* (Minstrel with *cīriyāl*)

In his court sat Titiyaṇ where expert minstrels with dark-stemmed *cīriyāl* were noisily happy (Akam.331:10,12).

Cīrural - *Cīriya ural* (Small mortar)

The small mortar resembling the leg of a she-elephant was lifted from the front of the hut where hen-coop lay (Peru.52-54).

Cīrūr - *Cīriya ūr* (Small village / town)

Cēramāṇ Peruñcēralātaṇ sat facing north, sword in hand, prior to his death by fasting, while the small village with wide streets forgot its festival (Puram.65:4,5,10-11). A certain chieftain having given away the villages in *marutam* tract to suppliants, gave to their leader a small village with black soil as a gift (Puram.285:14,17). The small village had fine cottages thatched with the straw of the common millet resembling clouds spread in the sky

during the rainy season (Peru.190,191). The hero stayed for the night in a small village with poor cottages thatched with grass and shading trees (Akam.87:1-2). The small village with fine people had not seen rains; on the red soil, flowers of the mahua shed its flowers (Akam.225). In the small village, people enjoyed fine mead, kept in lovely bamboo pipes to ferment (Akam.368:14,15). The hero on his way across the wilderness reached a small village, where a male dove perched upon the dry branch of the tooth-brush tree, cooed to its mate (Kuru.79:1,6). The small village had open spaces where the white bunches of the flowers of the *kura* tree blossomed and adorned the locks of the shepherd grazing sheep (Nar.266:1-4). The heroine traversing the difficult tract with her lover stayed for the day in a small village humming with activity (Aink.382).

Cīrūrmannan - *Kurunila mannan* (Petty chieftain)

The horses of the chieftain with tired gait, fed only upon the husks of blackgram, leapt like canoes cleaving the sea and cut through the ranks of the enemy, frightening their garlanded horses fed upon ghee and rich food (Puram. 299). The small village of the chieftain had urchins who harnessed to their toy-chariot, the young calf of the wild cow (Puram.319:10-12).

Cu

Cukir - *Piḷavu* (Split)

The house-sparrow stayed with its female, eating the grains of rice in a nest built with the ends of split fibres of the strings of a minstrel's *yāl* along with the feather-like hair of wild beasts (Puram.318:4-8).

Cukirpurital - *Vaṭittu murukkutal* (To rub clean and twist)

The great *yāl* had fine strings rubbed clean and twisted by expert craftsmen with an ear for the right temper (Malai.23-27).

Cuṭṭunar - *Karutuvōr* (Persons who think on something)

The river had fearful crocodiles which made people tremble at the very thought of them (Akam.72:7,8).

Cuṭṭuviral - *Ālkāṭṭi viral* (Fore-finger)

Some of the women of the village talked ill of the hero and the heroine, placing their forefingers on their noses and looking at them with side-long glances (Nar.149:1-3).

Cuṭar - 1. *Oḷi* (Ray/ brightness/ light)

Kārikkiḷār blessed Palyākacālai mutukuṭumip Peruvaluti; that he might live long and glorious, like the cool-rayed moon and the sun with its hot bright rays (Puram.6:27-29). Lord Civaperumān is adored thus: "May the God of Time, the Lord God with his bright-rayed trident-spear be victorious for ever" (Pati.Invo.11,12). The *vēṅkai* tree has radiant flowers (Pati.41:8). With his bright-rayed long spear Lord Murukan killed the demon

Cūrapanmā (Muru.45,46). From the bright-rayed peak of a red mountain where the unwinking Gods dwell, the river Ganges descends carrying gold (Peru.429,431). The hero caressed the radiant forehead of the heroine (Kuri.182). The tank had many-rayed brightness because of the flowers of varied hues blooming thereon (Pat.37,38). The light in the fisherman's boat out at sea, looked like the bright-rayed forehead-piece fixed on the head of the war-elephant in the king's camp (Akam.100:6-10). The elephant afraid of the burning brand in the hands of the watchman of the millet-field on the machan, was scared of the flaming light of the shooting-star (Kuru.57:5-7). The ruddy sun disappeared behind the mountain, its spreading rays getting dimmer and dimmer (Nar.170:5,6). The cassia has clusters of flowers bright like gold (Aink.436:2,3). Men with hair grey like the bright-rayed moon went to the temple of Āticētan to worship him (Pari.Ti.1:43,49).

2. *Nāyiru/ Tiṅkal* (Sun/Moon)

Holy seers followed the course of the sun with air as their only food, bearing the heat of the sun, for the sake of the people of the earth (Puram.43:1-4). The bowl in the hands of the bard would turn to the chest of the lord of the Koṇperuṅkānam, like the *neruñci* flower welcoming the bright sun (Puram.155:4-8). If the minstrels were to stay in the place where the brahmins guarding the scriptures resided, they would get at sun-set, cooked rice with pieces of pomegranate as curry (Peru.301-310). At painful evening time, the great sun sunk behind the western mountain (Akam.47:9,13). In the evening when the sun set, the sky grew red (Kuru.234:1). Māyōn, Lord Tirumāl with the discus as the sun and the moon as his two eyes (Nar.Invo.4-7). The hero's words were truer than the bright sun appearing out of the sea

adored by many and delighting everyone (Nar.283:1-5). A lotus blooming at sight of the sun, folds itself at sunset (Kali.79:1-5). The bull had a bright mark on its forehead like the radiant moon (Kali.101:21). The divine face of the Red Lord Murukan resembled the bright-rayed young sun (Pari.19:99,100).

3. Viḷakku (Lamp)

The plantet Mars shone bright like a lamp lit in the boat in the midst of the sea (Puram.1,2). In prosperous mansions, women lit lamps after sunset (Kuri.223-225). The flowers of the silk-cotton tree blooming without any leaf, looked like a long line of lovely lamps lit by beves of maidens (Akam.11:3-5). The fresh flower of the *kōnku* tree shaken off by the wind looked like a flaming flare in the hands of the forester upon his platform (Akam.153:16,18). The heroine lighting lamps in her mansion at sunset, grew sad that her husband had not yet returned (Nar.3:8,9). Owing to her pale sallowness, the heroine had lost her lustre, like a lamp lit during day (Kali.132:10).

4. Tikkoluntu (Tongue of fire)

Holy smoke arose from the tongues of fire shooting out of a fire of sacrifice performed by Palyāṇaic celkelu Kuṭṭuvan to adore the gods (Pati.21:5,7). In the lamp held in the hands of a golden image the flame burnt steadily (Malai.85). The glory-lily bloomed bright like a lamp with tongues of flame (Akam.235:7,8). From the clefts of caves, roared crackling tongues of fire originating from parched bamboos and fed by the blowing wind (Aink.395:1,2).

5. Neruppu (Fire)

In the backwaters, flowers blossomed like fire (Puram.17:12). The lotus as petals bright as

fire (Matu.71). The red glory lily has bright fiery flowers (Aink.440:3).

6. Katir (Ray)

The fire destroying the lands of the enemy of Rācacūyam vēṭṭa perunarkillī, shone with the bright rays of the ruddy sun (Puram.16:7,8). The sun disappeared beyond the western hills, its angry rays abating their heat by evening (Matu.545,547).

Cuṭarkkaṭaip paravai - Minminipparavai (Fire-fly)

If the minstrels stayed back in the house of brahmins fostering the scriptures, their women would feed them with cooked rice from paddy bearing the name of the fire-fly (Peru.301, 310).

Cuṭarttoṭi - Oḷiviṭum toṭianintavaḷē (Woman with bright bracelets -Vocative)

The hero addressed his beloved as a woman with bright bracelets (Kali.62:9-11).

Cuṭarnūtal - Oḷiviṭum nutalai uṭaiya talaivi (Woman with bright forehead)

The goodly town of the father of the heroine with bright forehead, was situated in the midst of watery fields where the lotus bloomed (Aink.94). The hero asked his beloved with a bright forehead: "Won't you be afraid of the roar of the lion in the forest if you come with me?" (Kali.13:14-17).

Cuṭarnēmi - Cuṭarccakkaram (The zodiac)

Some of the persons viewing the picture gallery at Paraṅkunram looked at the zodiac therein, showing the positions of the planets and other stars (Pari.19:46,49).

Cuṭarmanṭilam - *Ṇayiru* (The Sun's orb)

The bright orb of the sun sank towards the west, its rays no longer hot, and disappeared behind the mountains (Akam.367:1,2).

Cuṭarvaral - *Viḷaṅkutaḷ* (Radiance)

Warriors eager for fight, moved about the war-camp, their heroic armlets radiant even at night (Pāti.81:9-14). Neṭuṅceliyaṅ dressed himself in bright garments, his golden ring on his finger and heroic bracelet on his strong arm, bright with radiance (Matu.719,722).

Cuṭar ilāy - *Oḷiviṭum Ilaiyiṇaiyuṭaiyāy* (Radiant-jewelled woman - Vocative)

The heroine addressing her maid as a radiant jewelled woman, told her about the suffering caused by the painful separation from her lord (Kali.29:14-17). The maid hailing her mistress as a bright-jewelled woman, told her that the hero was suffering for want of her favour (Kali.47:8).

Cuṭalai - 1. *Cuṭukāṭu* (Crematory)

The heroine said to her maid: "Our lord is no longer interested in us; even if he sees us, he goes by indifferently, like one looking at the burning ground of strangers" (Kuru.231).

2. *Īmam* (Funeral pyre)

The tears shed by the loved ones, put out the ashes of a funeral pyre (Puram.356:5,6).

Cuṭupaṭai - *Cūṭṭukkōḷ* (Branding-iron)

Herdsmen had leather srips in which they carried branding irons and other instruments of their profession (Kali.106:1,4).

Cuṭupuṇam - *Marāṅkaḷai veṭṭiccuṭṭa kollai* (Field cleared by burning trees)

The hill-woman chased the parrots settling down on the millet-crop flourishing in the field cleared by burning down trees (Kuru.291:1,2).

Cuṭumaṇ - *Ceṅkal* (Brick)

The old town had high walls made of brick (Peru.405-411).

Cuṭumaṇ tacumpu - *Maṇṇār ceytu cuṭappaṭṭa tāli* (Baked pot)

The wilderness was a saline tract where salt flowered like the tiny blobs of butter in a well-baked pot of curds churned by a churning-rod (Nar.84:6-8).

Cuṇṇattar - *Cuṇṇattaiyuṭaiyavar* (Persons with aromatic powder)

The hetaera adorned with fragrant powders stood leaning against the gate-post of her house tempting passers-by with her charms to come to her house (Kali.97:10,16,17).

Cuṇṇam - 1. *Tātu* (Pollen)

The chests of the children of the blacksmith, looked like touchstone, as they applied the pollen-dust of elephant-grass on them (Peru.220,221,223).

2. *Naṇumaṇappoṭi* (Fragrant powder)

The waters of the Vaikai river, lost their natural colour as it was covered by the sandal-paste, the garlands and wreaths and fragrant powders of bathers, and the flowers fallen from their tresses and tufts (Pari.Ti.2:84-86).

Cuṇaṅkarai - *Puṇarcci* (Sexual union)

When the chaste wife of the hero came of age, a maid was sent to his paramour's house to inform him of the happy event; thereupon the

hero came to his wife's house to have amorous union with her. This made the hetaerae talk ill of the hero and the heroine (Pari.9:16-22).

Cuṇaṅkiṇaḷ - *Cuṇaṅkiṇaiyuṭaiyavaḷ* (Women with golden beauty-spots)

The hero in his war-camp musing sadly about his beloved, wondered what would happen to his beloved with golden beauty-spots resembling *vēṅkai* flowers, whenever the cloud thundered fearfully (Akam.174:6-14).

Cuṇaṅkiṇāy - *Cuṇaṅkiṇai uṭaiyāy* (Women with golden beauty spots - vocative)

The heroine was addressed as a woman with beautiful golden spots resembling *vēṅkai* flowers blooming in Potiyil hill (Kali.57:16,17).

Cuṇaṅku - *Tēmaḷ* (Beauty spots/beauty lines)

The heroine had young and lovely breasts with beautiful golden spots on them (Puram.337:21,22). The minstrel's wife had breasts, which put to shame the flower of the *kōṇku* tree, covered as they were by beautiful golden spots buzzed at by bees mistaking them to be *vēṅkai* flowers (Ciru.24,26). Looking at the luxuriant tresses of the heroine, and golden beauty spots that appeared on her breasts, her mother confined her strictly to the house because of her great beauty (Akam.150:1-6). The moon's lambent rays spread over the mountain like a pearl-necklace nestling against the breasts of a woman covered by golden spots (Akam.362:12,15). The heroine applied the tender leaves of the *puṇku* tree upon her youthful breasts covered by golden beauty spots (Nar.9:5,6). The hero unable to meet his beloved because of the strict watch, said that he could not sleep as he was thinking always of embracing the youthful breasts covered by

golden spots, of his young lady-love (Nar.319:8-11). The hero said to the heroine: "What you think to be beauty spots covering her bosom, are to my love-lorn heart, a fearful deity" (Aink.263:2-4). The hero asked his beloved: "Lovely maid! Shall I draw the *toyyil* design on your soft breast covered by marvellous golden spots" (Kai.111:15-17).

Cutai - *Cuṇṇaccāntu* (Lime-plaster)

Cōḷan Iḷaṅcēṭcenni was lord of a tall mansion built with lime-plaster white like the new crescent (Puram.378:5-9). The white *kaṭampa* tree had many flowers like white plaster spread over it (Akam.211:1,2).

Cummai - *Āravāram* (Clamour/bustle)

A boisterous clamour arose because of the festival being celebrated in cool Paraṅkunru where the clouds rested (Matu. 262- 264). The sea-shore was full of bustling noise (Puram.343:3,4). The villagers gathered together boisterously to celebrate the festival in every noisy street (Nar.348:3,4).

Cummaiyaṛ - *Āravārattaiyuṭaiyavar* (Boisterous persons)

After the wedding was over bustling matrons boisterously came up to the heroine and they blessed her that she might become a great house-wife (Akam.86:17-19).

Cumaṭu - 1. *Cummāṭu* (Load-pad)

The cow-herdess placing on the flowery load-pad on her head, a pot of butter-milk, crossed the hill tract and sold butter-milk early in the morning (Peru.155,162).

2. *Cumai* (Load)

The heroine carrying a load not in keeping

with her beauty, came swinging her arms arrogantly, holding a basket in the other hand (Kali.109:13,14).

Curapunnai - Punnai vakai (A kind of tree)

The flooding river Vaikai ran between its two banks, redolent of jasmine, *curapunnai* and other flowers (Pari.12:77-81).

Curam/curan - Kaṭattarkariya nilam (Desert tract difficult to cross)

Suppliants crossed difficult desert tracts and went in search of munificent patrons like birds going towards fruit-trees and returned with gifts given by them (Puram.47:1-4). The minstrel prayed to Āy for gifts saying: "Trusting your reputation for bounty and singing the praise of your name, I came here crossing the desert-tract in the parching sun (Puram.136:16-19). As the gravel-stones, sharp as spears, pierced their feet, the minstrels rested in the shade of a *kaṭampa* tree in the desert-tract before proceeding further (Ciru.7-12). Jackfruits hung down from the trees like the drums of player-minstrels, going across the desert-tract (Malai.142-144). The desert-tract was desolate, as even the bandits suffered for want of wayfarers to be plundered (Akam.1:14,15). The good mother of the heroine decorated her house, hopeful that her young daughter who had gone away with her lover across the wilderness, would return (Akam.195:1-5). The hero crossed the wilderness full of hillocks, small and big, resembling bands of goblins that had gathered to feed upon the sacrificial food offered to the manes of his ancestors by Utiyañcēral (Akam.233:8-12). Travellers passing through the wilderness would mistake as a man's voice, the distressed cry of the antlered stag calling to its mate, when it mistook mirage

to be water (Akam.395:8-12). The pile of stones covered by leaves hiding the dead bodies of travellers in the desert-tract, gave shade to the elephant (Kuru.77:2,4). The meat of wild-ox killed by a dhole after it had eaten of it, became food for travellers from distant lands traversing the desert-tract (Nar.43:3-5). The old jackal, drove away the vulture preventing it from preying upon the dead bodies of strangers slain by the bandits in the forked pathways of the dangerous wilderness (Nar.352:2-5). The hero said to his heart: "The graces of our beloved have followed us, crossing the wilderness where the dhole lay in wait for the wild boar in the clump of spurge-plant to provide food for its pregnant mate" (Aink.322). The good mother, of the heroine who had eloped with her lover, prayed thus: "May the pathways through the wilderness become cool with the rains, making the passage sweet and pleasant for my young daughter and her man" (Aink.371). The desert tract had trees that had withered in the parching sun, leaving no shade for travellers seeking shelter (Kali.10:1-7).

2. Aruvāli (Difficult path)

Warriors dug up a difficult passage through the rocky wilderness (Pati.19:1,2). The hero came crossing the difficult pathway beside the dark backwaters, haunted by the crocodile and the shark (Akam.80:1-3). The hero eloped with the heroine along the hazardous path in the wilderness, where bandits lay hiding in the branches of the *yā* trees, waiting for strangers to be plundered (Akam.263:5-9). The heroine asked her maid: "How did our lord acquire the ability to live alone in a far country, after traversing the difficult paths where the female doe cried mournfully for its mate that had gone out for

getting food?" (Kuru.154:3-8). Children of fishermen riding on the boats, crossed difficult passages in the sea, filling their boats with shark and other fishes, before returning ashore (Nar.111:3-8). The pathways in the wood grew lovelier when the *kurā* tree and the *veṅkaṭampu* tree, bloomed (Aink.357:1,2).

Curi - 1. *Curuḷ* (Curl)

Unschoolled youngsters adorned the curly locks on their heads with the fresh flowers of *veṅkaṭampu* (Akam.83:1,2,9).

2. *Cuṭṭi* (A white mark on a bull's head)

The black bull had a spiral mark, white like a full moon, on its forehead (Kali.101:21).

Curikai - *Uṭaivāl* (Dirk)

Strange wayfarers had dirks hanging from their waist (Peru.73:76).

Curitakam - *Tirukuppūp pōṇṇatōr aṇivakai* (Ornament for head)

The folded buds of the *kōṇku* tree blossomed in the shape of the golden ornament called *curitakam* worn on the head (Nar.86:5,6).

Curiyal - 1. *Curuḷ* (Curl)

Āṭṭanatti had dark curly locks of hair (Akam.236:15,16).

2. *Curuḷmuṭi* (Curly hair)

The musicians had handsome heads with curly hair (Pari.27:4,5). The south wind blowing against the sal tree, shook down its flowers on the curly hair of the men proceeding along the desert-track (Akam.21:12,13).

Curukkam - *Curuṅkūtal* (Diminution)

The passion of love, never constant, resembled

the flow of water in the river *Vaikai*, as it suffered diminution in the case of certain persons and flowed abundantly in the case of others (Pari.6:71-74).

Curuṅkai - 1. *Mūṅkirkuḷāy* (A bamboo-pipe)

The hero's concubine gently wiped off with her mantle, the vermilion water squirted at her from a bamboo pipe by her bevy of companions (Pari.16:202,23).

2. *Nīr cellum valī* (Passage for water)

The waters of the river *Vaikai* carrying glory-lily and other flowers brought down by the cataract, flooded the subterranean passage under the wall of *Kūṭal* city (Pari.20:102,107).

Curunai - *Pūṇ* (Metallic band)

The spear had dark a metallic band and stem smeared with ghee (Akam.113:15).

Curuti - *Vētam* (The scripture)

Devotees prayed to the Red Lord *Murukan* that they might dwell for ever with their relatives at His feet redolent of flowers, *akil*-wood, *sandal*-paste and the holy sound of scriptures chanted in tune with *yāl* music (Pari.18:51-56).

Curumpu - *Ōr Vaṇṇinam* (Bee)

As *Cēramān Peruṇṇēralāṭaṇ* sat facing north with the sword by his side prior to death by fasting, his relatives and retinue refrained from drinking toddy buzzed at by the bees (Puram.65:8). The red glory-lily has flower ruddy like fire at which the bees did not buzz (Muru.43). *Pari* gave away his big chariot to a jasmine-creeper on the path-way where stood a *curapunnai* tree with oozing honey sucked by the bees (Ciru.87-91). In the grove the *acōka* tree bloomed red as fire, at which bees buzzed.

(Matu.700,701). The peacock grew lovelier as the golden pollen from the *veṅkai* blooms opened by the bees, fell upon its fantail (Akam.242:1-4). Field-workers plucked the *neytal* blossoms haunted by the bees and dropped them on the ridge of the field to wither (Kuru.309:2-3). The hero assured the heroine that he would return to her in time to adorn her black tresses with variegated flowers, blooming in the rainy season and haunted by the bees. (Nar.214:4,5). Upon the elephant's ichorous flow, the bees settled (Aink.239:1,2). Bees hummed from the flowery branches (Kali.28:16). Like the bees desirous of sucking flowers, budding women evading the strict watch proceeded to Vaikai river to meet their lovers for amorous union (Pari.10:35- 40).

Curai - 1. *Pālcūrakkum maṭi* (Udder)

Milch-cows followed by cow-herds went to their stalls, lowing to their young calves in order to relieve their big udders of the abundant milk (Akam.54:7-12). The kid of the mountain-goat suckling the sweet milk oozing from its mother's udder, happily gambolled about in the shady hillside, (Kuru.187:1-3). The female monkey seizing the udder of the sleeping wild-cow, squeezed the milk on to the cupped hands of the young one (Nar.57:1-6).

2. *Curaikkoṭi* (Bottle-gourd/calabash)

Women climbing on to the dung-heap covered by the bottle-gourd vine beside the small house, would count the carts of the salt-merchants (Puram.116:3-8). In the fane overgrown with bottle-gourd vine, the people of the small village forgot to offer sacrifice to the deity (Akam.287:5,6).

3. *Pūṇ* (Ferrule/metal-cap)

The spears lost their shape, their metal-bands coming off after the destructive war with the enemies, which ruined their forts (Puram.97:4-7). The warriors had bright spears with thick metal ferrules (Akam.269:4).

4. *Uṭṭulai* (Hole)

Hunters' children fixing the tubular thorn of the *utai* tree to the broomstick-grass, aimed the arrow at the jungle rats from a bow made of pliant twigs (Puram.324:2-7).

5. *Tirikuḷāy* (Oil-can with spout)

The *pāṇṭil* lamp burnt brighter as ghee was poured into it from an oil-can with spout (Pati.47:5,6).

6. *Pārai* (Crow-bar)

Hunter-women digging into the earth with sharp-pointed crowbars to turn up the soil, collected the grains of clustergrass (Peru.90-94).

7. *Mūṇkil kuḷāy* (Bamboo-pipe)

One Pāṇaṇ retreating before the foes, had bamboo pipes packed with food (Akam.113:11-17).

8. *Uralin kuḷi* (The cavity in a mortar)

Matrons grinding paddy in a quern, winnowed it and then pounded it with a pestle in a mortar; scooping out the rice from the hollow, they cooked it in the water from the mountain-pool (Akam.393:8-16).

9. *Mūṭṭuvāy* (Joint)

The arrow with a well-wrought joint (Kali.6:3).

10. *Curattal* (Flow)

The calf of the milch-cow with a good flow of milk, was ever desirous to be with its dam (Kuru.132:4).

Curaiyar - *Curaiyai uṭaiyavar* (Persons holding oil-cans)

Persons holding oil-cans poured ghee into lamps, trimming the wicks which were lighted by women with flaming torches in their hands (Mul.47-49).

Cuvar - 1. *Vīṭu mutaliyavarriṇ cuvar* (Wall)

The old house had dilapidated walls, where the rats digging in different places alternately while searching for food, had died (Puram.211:19-22). Women would mark with lines upon the tall walls of the house, the number of days of absence of their husbands (Pati.68:17). The kitchen had dilapidated walls eaten away by innumerable white-ants (Ciru.132,133). The city had mansions touching the sky and surrounded by bright walls (Peru.368,369). As the big-trunked elephant rubbed its forehead against the dilapidated mansion, the cross beam on the tall brick-wall fell down (Akam.157:10-14). The hero asked his heart, if the lizard upon the tall wall in the house would indicate by its clucking, his successful return after completing his enterprise (Nar.169:1-3). The heroine had a blameless appearance like the fine figure drawn upon the wall (Nar.252:6,7).

2. *Ucca oli* (High-pitched voice)

It rained with a noise resembling the high-pitched sound with which the minstrels sang the *paṭumalai pālai* tune (Kuru.323:2-4).

Cuvarkkam - *Turakkam* (Heaven)

When Pālai Kautamaṇār sang the praise of Palyānaiccelkelu Kuṭṭuvan in a decad, the monarch asked him to take whatever he wanted; at which the poet requested that he and his wife should be sent to heaven; the king accordingly performed nine great sacrifices and at

the end of the tenth, the brahmin and his wife disappeared into heaven (Pati.3:f.n).

Cuval - 1. *Mēṭṭunilam* (Mount/elevated ground)

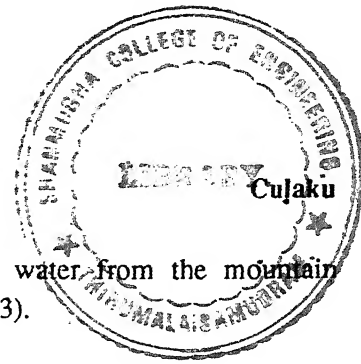
Panicum and other corn-seeds were sown in the high land with *vēṅkai* trees, after ploughing the soil into many furrows in the rainy season (Puram.120:1-3). Sour porridge was cooked with bean-seeds, bamboo rice and rice from paddy grown in the highlands (Malai.434,436). Food was cooked with the common-millet growing in the newly-cleared field in the elevated ground (Akam.393:4,5,16). The old cow licked with its tongue the tender grass growing in the old field on highlands (Kuru.204:3,4).

2. *Tōḷ* (Shoulder)

Young men carried heavy bundles on their shoulders which made marks upon the shoulders (Puram.139:1). The shepherd had hairy shoulders with the mark made by the shoulder-staff from which the hoops with pots were suspended (Peru.171-175). The hunter carrying on his shoulders, a bundle containing various objects and tools, dropped them on the ground in his house and relaxed himself by quaffing toady (Nar.59:3-5). Brahmins carried their water vessels in a hoop suspended from a shoulder-staff, and also their trident staffs upon their shoulders (Kali.9:2,3). The servitor-hero held his hands on his crook placed upon his shoulders (Kali.101:40).

3. *Piṭṭari* (Nape)

Red-cyed warriors had long hair covering the napes of their necks (Akam.101:5). The hero delighted in inhaling the fragrance of the waving tresses resting on the nape of the heroine and adorned with



(Akam.379:10-12). The boar had bristles on its nape (Nar.336:1).

4. *Pitari mayir* (Mane)

The horse had a well-trimmed mane on its neck (Puram.299:4,5). The hetaera was a mare whose mane (i.e.,) her tresses, had been braided into plaits (Kali.96:7,8).

Cuvai - *Nāvuṇarvu* (Taste)

Red-eyed men after drinking toddy, yearning to taste sour things, ate *tuṭari* fruit along with whortleberry fruit (Puram.117:7,9). Minstrels staying in villages in *mullai* tract would eat sweet-tasting food prepared with common-millet cooked with bean-seeds (Peru.191,196). The sweet-tasting fruit of the gooseberry tree, lay strewn on the ground in the wood (Akam.291:16). The bat slumbering on the branch of the mango-tree, dreamt of enjoying the sour taste of the gooseberry tree in Aḷici's forest (Nar.87:1,4).

Cuvaimai - *Cuvai* (Taste/flavour)

Lord Tirumāl is hailed thus by the poet: "You are all the tastes of the senses; you are also the five senses" (Pari.13:14,15).

Cuvaivinaḷ - *Cuvai kāṇpavaḷ* (A woman tasting something)

The goblin-maiden danced wildly in the field, wearing entrails as a garland and tasting the gory fat of the flesh torn by her teeth (Puram.371:22-27)

Cuḷal maram - *Tāṇiyam tirikkum mara entiram* (Wooden quern)

Using the wooden quern and a mortar, paddy was husked and cleaned with a winnow, before

being cooked in the water from the mountain pool (Akam.393:10-13).

Cuḷi - *Nīrccuḷi* (Eddy/whirl-pool)

Pēreyin muṇuvalār lamented on the death of Veḷimān thus: "It is better to die than suffer in the whirl-pool of sorrow in the boundless sea of misery" (Puram.238:17-19). The hero crossed undauntedly, the raging flood with eddies dashing against the rocks upon which crocodiles rested in the jungle-river (Akam.18:2,6). Even if persons standing on the bank were to encourage with words of hope, a man caught in the whirlpool in a river it would give him some relief (Kali.140:25,26).

Cuḷli - *Margamaram* (Sal tree)

Among the flowers culled by the heroine and her maid, the flower of the sal tree was also one (Kuri.66).

Cuḷliyam - *Ōr yāru* (A river)

The ship of the Ionians laden with gold, returned with a cargo of pepper shattering the white foams of the river *Cuḷliyampernyāru*, belonging to the Cēras (Akam.149:7-10).

Cuḷaku - *Muram* (Winnowing-fan)

The wife of the dead soldier, cleaned a small place of the size of a winnowing-fan, with cow-dung and her own tears, in order to place there, sacrificial food for his manes (Puram.249:7-14). The quail seized and ate the white sesame seeds kept in a winnowing-fan to dry (Puram.321:1-3). The maid invited the heroine to sing a husking-song pounding bamboo-grains in a mortar with elephant's tusk as pestle and the broad leaf of the colocasia as the winnowing-fan (Kali.41:1-3).

Cuḷai - *Palāppalattin cuḷai* (Drupe of the jack-fruit)

Āy Anṭīraṇ was lord of the big mountain overgrown with sweet- druped jack-fruit trees (Puram.129:4,5). Peacocks cried joyously after eating the fruit of the bittergourd and the sweet drupes of ripe jackfruit (Poru.189-192). Male monkeys ate the fine drupes of the jackfruit scattering the seeds on the ground (Akam.7:20,21). The hunter hung from every tree, nets to catch the monkeys which ate the sweet and fragrant drupes of the jackfruit earlier when they were unguarded (Kuru.342:1,3). The cow, after eating the plump drupe of the jack fruit hanging at the root of the tree, drank the cool water from the neighbouring hillside (Nar.213:2-5).

Curram - 1. *Kiḷai (Uṛavumurāi)* (Kinsmen/relatives)

Uṛaiyūr mutukaṇṇaṇ Cāttan blessed Cōlaṇ Nalaṅkiḷḷi that his kinsfolk might ever be happy in this world (Puram.29:25,26). After the death of Āy anṭīraṇ the munificent patron, poets with lack-lustre eyes went to other countries along with their kinsfolk in search of a protector (Puram.240:11-14). Kaṭal piṛakkōṭṭiya Ceṇkuṭṭuvaṇ was blessed that he might live for days more numerous than the sands in the river Kāñci at whose banks throngs of people lived happy lives with their kinsfolk (Pati.48:16,18). The minstrel was hailed as one who went from place to place with his noisy kinsfolk in search of patrons, like birds going towards fruit-trees (Peru.20-22). Women after child- birth bathed in the pond along with their numerous relatives (Matu.602-603). The foster-mother, of the heroine who had eloped with her lover, grieving said, that her darling daughter eluding the strict watch of her father had left with her

lover not caring for her bevy of braceleted companions in her retinue and her own dear mother (Akam.17:6,7). The devotees prayed to the Red Lord Murukan thus: "Adoring you only and singing your praise, we worship your sacred hill along with our relatives that we might be relieved from the misery of birth, and attain deathless days of bliss at your feet" (Pari.17:50,53).

2. *Amaiccar, Paṭaittalaivar, Mutaliya Aracu curram* (Retinue of officials)

Peruñcōrrutiyaṇ cēralātaṇ was blessed by Murañciyūr muṭinākarāyar, that he might live for a long time with his retinue of followers whose counsel was ever free from blame (Puram.2:17,20). Celvakkatuṅkō vāliyaṭaṇ offered food to the Dēvas by performing sacrifices surrounded by his retinue of officials with enduring principles (Pati.17:17,18). Talaiyālaṅkāṇattuceruvenṇra pāṇṭiyaṇ Neṭuñceliyaṇ was blessed that he might live happily surrounded by his bright retinue of officials, shining like the sun rising out of the sea and the moon surrounded by her starry courtiers (Matu.768,770). The fortress had brigades of elephants and bands of army commanders of spiralling reputation (Malai.376,378).

Curru - *Kārcuri* (Toe-ring)

The son of the heroine wore a toe-ring made of gold with a double coil, along with tinkling ankle-rings (Kali.85:1,2)

Cura/ curavu/ curavam/ curā - *Curā mīn* (Shark)

Storks rested upon the branches of the punnai trees after feeding on shrimps in the shark-infested sea (Pour.203-205). Fishermen crossed the sea-front infested by sharks with teeth like

a saw, in order to hunt for fish out at sea (Akam.187:21,22). The heroine's father went to sea for fishing after the wound caused by the shark had healed (Kuru.269:3,4). The shark moved about with its mate in the backwaters where the *neytal* blooms were covered by flood (Nar.67:6,7). Storks rested on the serrated leaves of the screw-pine tree with thorns resembling the sharp teeth of the shark (Nar.131:4,6). Male sharks prevented travellers from passing through the grove by the sea (Kali.123:9).

2. *Curavaṭivākiya mūṭṭuvāy irumpu* (Shark-shaped hook)

In the melee caused by the confusion when swarms of bees buzzed at the women, the shark-shaped hooks of a certain woman got entangled in the fine garment round the golden-spotted waist of another woman (Kali.92:37,38).

Curavuvāy - Makaravāyākiya talaikkōlam eṇṇuṇaṇi (A kind of ornament for the head)

Women had bright foreheads buzzed by the bees and adorned with ornaments shaped like a shark's mouth (Peru.385-387).

Curāakkoṭiyān - Curakoṭiyai utaiya kāmaṇ (Kaman with a shark-flag)

The heroine crazed with unrequited love said: "Oh Death! You would record the cruelties of the God of Love with his shark-flag in order to punish him; but as he is our chosen deity, please refrain from punishing him" (Kali.147:42,43).

Cunai - Malaiyūruru / nīrnilai (Mountain pool/spring)

like the stars in the sky (Puram.109:9,10). The yak that had fed on lemongrass and other fragrant leaves rested with its mate in the shade of a tree after drinking the water from the spring, covered by *kuvaḷai* flowers (Puram.132:4-6). The peacock moved about unsteadily after drinking the honeyed mixture of sweet mango and jackfruit falling upon the pool in the rock where pepper lay scattered (kuri.187- 194). The heroine had tresses caught in a bun and adorned with the blue-lily from the sweet pool in Paraṅkunru overgrown with sandalwood trees (Akam.59:11-14). Beetles that had opened the folded flowers in the big pool in the hillside after rains, buzzed at the pollen-laden *vēṅkai* flowers (Akam.132:9-12). The hero sported with his beloved, like a tusker with its mate, in the pellucid waters of the bright mountain-pool (Akam.368:10,11). The wild ox, thirsty after feeding upon gooseberry fruit drank the cool waters of the mountain-pool (Kuru.317:1-4). The heroine wore a leaf-skirt woven with blue-lilies blossoming in the cool mountain pool (Kuru.342:4,5). Accompanied by lightning, the cloud poured rains filling the wide pool with water (Nar.7:1,5,6). From every pool in the mountain, the blue-lilies bloomed like eyes (Nar.161:1,2). The maid asked the hero: "I wonder what will happen to the tearful eyes of the heroine resembling blue-lilies plucked by her playful companions from the mountain pool near her father's hill, if our good mother were to come to know about her intimacy with you" (Nar.317:5-10). It is impossible for even the blue-lilies in the mountain pool of the lord of the hills, to bloom so beautifully as the heroine's eyes (Aink.299:1-4). The heroine's eyes pale and sallow like cassia flowers, recovered their former loveliness like the blue-

lily in the mountain pool after the return of the hero (Aink.500). Clusters of flowers blooming in the pool and on the trees made the fords beautiful as if they voluntarily offered themselves to be plucked by hands (Kali.28:1-4). Some of the companions of Dēvacēṇa daughter of heaven's king, surrounding the Red Lord Murukaṇ, leaped into the fragrant pool and sported therein; some others changing themselves into bees sent forth a beautiful sound resembling yāl music (Pari.9:58,63). The groves in the hillside and the pools overflowing with rain-water resembled the quiver of arrows of the God of Love, covered as they were by beautiful flowers (Pari.18:30,33).

Cunaippū - *Cuṇaiyil malarum malar* (Flowers in the pool)

Swarms of bees leaving the flowers in the pool went towards the flowers on the branches of trees, even like ungrateful people deserting their patrons when they were no longer useful to them, as they had fallen on evil days (Akam.71:1-4). Worship was offered to the Red Lord Murukaṇ by adorning him with garlands of flowers from the pool and wreaths of glory-lily (Nar.173:1-4).

Cuṇaimalar - *Cuṇaiyil malarum malar* (Flowers in the pool)

Swarms of bees buzzed at the flowers in the pool, blooming like eyes (Muru.75,76). Bees frightened by youths and maidens leaping into the pool, refrained from buzzing at the flowers therein (Pari.17:35,38).

Cū

Cūttu - 1. *Cuṭappaṭṭa pulāl* (Roast meat)

The minstrels were instructed to go to Eyirpaṭṭiṇam where they would get from every place, old toddy from fishermen along with the roasted meat of *kuḷal* fish; if they reached Vēlūr they would get there, sweet tamarind rice cooked by hunter-women along with roasted flesh of the wild-cow (Ciru.153-163; 173-177). Minstrels were guided to go to Toṇṭaimān ilantiraiyaṇ, the patron; on their way they would get fragrant toddy with roasted fish from fishermen's houses (Peru.274-283).

2. *Cakkara vaṭṭai* (Felloe of wheel)

The chariot wheel had felloes bright as if they had been covered by metal bands (Kuru.227:1). The tall chariot was driven such that its wheels with hardy felloes cut through moist ground in the *mullai* tract (Akam.334:13-15).

3. *Maṇi* (Gem)

The dark-complexioned heroine joyously bowed her head, her ear pendants inlaid with gems dangling from ears (Akam.86:27,29).

4. *Oruvakai aṇi* (A kind of ornament)

Beautiful women adorned with ornaments for the forehead thronged the banks of the river Vaikai (Pari.20:30).

5. *Talaiyiṇ ucci* (Crest)

The ears of paddy-corn resembled the chowri adorning the crest of the horses of opulent men with drums (Akam.156:1-3).

The king's court was cheerful in the morning having quaffed toddy (The '*Naravu*' (flower) that is not worn) (Pati.85:8).

Cūtavākaipparantalai - *Vākaipparantalai enṇum pōrkkaḷam* (The Vākai battlefield)

The nine chieftains who could not stand before the formidable might of Karikalvalavan fled from the Vakai field of battle, leaving their canopies of state (Akam.125:18,22).

Cūṭu - 1. *Cuṭappaṭṭa pulāl* (Roast meat)

People of the fertile cōḷa country after eating tortoise meat and quaffing toddy, munched the fat pieces of roasted *āral* fish (Puram.212:2-6). Puṟattiṇai Naṇṇākaṇar praised Ōymāṇ Nalliyāṭaṇ that he relieved his poverty giving him roasted meat along with clear toddy (Puram.376:14,15). Tillers in the field ate the cold rice cooked the day before, along with an olla of the roasted meat of rabbits and scabbard fish (Puram.395:3-5). Killivalavan gave to the drummer-bard, garments, clear toddy and much roasted meat sauteed with ghee honouring him as a solicitor who came all the way to see him (Puram.397:12,16).

2. *Nercūṭu* (Bundle of sheaves of paddy)

Cōḷaṇ muṭittalaikkōpperunar Kīlṇi was lord of the country where farmers gathered the ocelli of the peacock along with bundles of paddy sheaves from the harvested fields (Puram.13:10-13). The pile of harvested sheaves of paddy were subjected to treading by the bulls every day and the paddy collected in this manner was heaped up tall as a hill (Poru.242,244). The threshing-floor was completely covered with tall bundles of paddy-sheaves without leaving any vacant place (Akam.236:5,6). The hero was the lord of the village, where the scabbardfish rolled about beside the fields of paddy

harvested and piled up by the farmers from the fields (Nar.400:2-4).

3. Cūṭutal (Wearing)

The piece of deer-skin with bright gems fixed to it by an expert craftsman with a sharp needle, became brighter when it was worn (Pati.74:10-14).

Cūṭunaṇṇavu - Naṇṇavampū (A kind of flower)

The passion of love burgeoned along with the *naṇṇavam* flower (Pati.Ti.155).

Cūtar - Niṇṇēttuvār (Bards standing before a patron while singing)

As the bards standing before the king sang his praise, and other minstrels sitting before the king adored him, the darkness lifted and dawn came (Matu.670,686).

Cūtu - Uṭṭurai (Hollow)

The short bracelet was hollow inside (Aink.71:1).

Cūr - 1. Accam tarum teyyam (Fearsome deity)

The beetle that buzzed at the glory-lily flower liked by the fearsome deity, lost its power to fly (Pati.67:19,20). In the hero's mountain-cleft, dwelt a fearsome deity that troubled constantly (Kuri.255,261). The maid said to the foster-mother: "In our garden adjacent to the hill with a fearful deity, sometimes a goddess comes taking any shape she likes and adorned with bright flowers" (Akam.158:7,8). Fearful deities dwelt in the slope of Potiyil mountain (Kuru.376:1,2). The crow seized the cooked white rice from superior paddy along with fried meat offered as a sacrifice to the deity (Nar.367: 1,4).

2. Cūrapanma (Cūrapatman, the Demon king)

The long spear of Lord Murukaṇ shattered the sea where Cūrapatma had hidden himself, and slew him (Muru.45,46). The wrathful Lord Murukaṇ has a long spear that destroyed the tribe of demons (Akam.59:10,11). The Red Lord Murukaṇ slew Cūrapatma of twyfold beauty having a human body and a horse's head (Kali.93:25,26).

3. Accam (Fear)

The river had crocodiles that struck fear in the minds of men at the very thought of them (Akam.72:7,8).

4. Kaṭumai (Pungency)

A certain woman held in her hands pungent toddy to make the body warm after the long water-sport in the river (Pari.7:61,65).

Cūrppu - 1. Kaṭakam (Bracelet)

Ātaṇ Ōri had ornaments made of bright virgin gold and hands adorned with curved bracelets (Puram.153:3,4).

2. Koṇuntolil (Cruel deed)

Warriors with never-retreating feet, had fierce strength invincible to the foe and the capacity for performing cruel deeds resulting in victory to their side (Matu.32,33,37).

3. Vaḷaivu (Curve)

Bangles made of blameless silver, with fine curves (Akam.142:16,17)

Cūrmakal - Cūramaka! (Fearful celestial damsel)

The hero's heart thought thus of the heroine: "She who returns home after embracing us is no ordinary woman; she is a fearsome damsel

dwelling in the pool in the slope of Kaviram hill in the mountain range of Āy Anṭiran haunted by deities" (Akam.198:11,17).

Cūrmā - Cūranākiya māmaram (Cūrapadma in the form of mango tree)

Mounted on his war-elephant called Piṇimukam, Lord Murukan entered the sea and cut down the trunk of the mango tree where the demon chief Curapadma had hidden himself in fear (Pari.5:1- 4).

Cūraramakaḷir - Koṭumaiyuṭaiya teivamakaḷir (Fearful celestial damsels)

The grove was the haunt of fearful celestial damsels who danced so that all the hills echoed with the noise (Muru.39,41). The hero deemed his beloved as one who was difficult to attain, like fearful celestial damsels in the tall hill-side (Akam.162:24,25). The hero holding the fore-arms of the heroine, swore vows in the name of fearful celestial damsels (Kuru.53:1,6,7).

Cūral - 1. Pirampu (Rattan-vine)

The hilly tract had a wood overgrown with rattan-vine (Akam.228:9). The male-monkey beat the bubble of rain-water with a cane. (Aink.275:1,3).

2. Cūraippū (A kind of flower)

Among the flowers culled by the heroine and her maid cūrai flower was also one (Kuri.71).

Cūralaṅkaṭuvali - Cūrāvali (Whirlwind)

The flowers of the silk-cotton lay plentifully on the ground after the whirlwind blew in the forest (Akam.1:16-19).

Cūl - Karuppam (Pregnancy)

U aivūr niccēri Mutam cīvār singing the praise

of Āy Anṭiran asked him; "Does the young she-elephant in your land give birth to ten calves in one pregnancy?" (Puram.130:1,2). The sea was gravid with water, its moving waves not over-flowing beyond the shore despite the inflow of water from the rivers, and its volume not reduced by the clouds sucking its waters (Pati.45:19,23). As the great cloud, gravid with the waters sucked from the sea, poured it as showers over the wood in the rainy season, the wood became cool and fragrant (Muru.7,8). The pregnant white heron frightened by the sound made by the pestles of braceleted women pounding paddy into beaten rice, left the plantain-tree to stay in the mango tree with its tall stem (Akam.141:16,21). The pregnant peahen desirous of the red fruits of the bitter-gourd plant in the desert-tract uttered cries that sounded like a horn (Akam.177:8-11). The unopened flowers of the thick sugar-cane looked like a pregnant green snake (Kuru.35:2,3). The male house-sparrow plucked the white flower of the sugarcane to make a nest for the lying-in of its pregnant mate (Kuru.85:2-5). The pregnant white heron perched upon the punnai branch was frightened of the sound of the waves (Nar.31:10,11). The pregnant young cow-elephant unwittingly ate the plump shoot sprouting on the big bamboo as a result of which, its foetus fell down (Nar.116:4,5). The maid inquired of the hero: "Is the wealth which you go abroad to earn, leaving the heroine all alone, dearer to you than the smile of your first born son?" (Aink.309). The elephant broke off the sugarcane to feed its mate suffering from hunger during its first pregnancy. (Kali.40:26,28). The pregnant cloud enveloping the mountain range poured rains, accompanied by thunder which shattered the rocks, the rain-water washing clean the

blood on the tusks of the elephant that had killed the tiger (Pari.20:1-5).

2. Muṭṭai (Egg)

The minstrels were directed to go to the fastness of the hunters where they would get rice covered by the fried meat of the monitor-lizard whose eggs resembled the beads of the eleocarpus tree (Peru.129-133).

Cūlmakaḷ - *Karuppamurra peṇ* (Pregnant woman)

The *pālai* tract had hardy families where pregnant women were not at all scared of a charging elephant or a snake crawling over them or thunder rumbling in the sky (Peru.134,137).

Cūlam - *Mūvilai vēl* (The three-pronged trident)

The lord God of Time has in his hands a radiant three-pronged trident (Pati.Invo.11,12).

Cūli - *Cūlappaṭai ēntiya korṟavai* (The Goddess of Victory armed with a trident)

The heroine unable to bear the pangs of separation said thus: "As our lord is capable of staying alone away from us, we shall not perform any sacrifice to the Goddess of Victory armed with a trident, in the hill side; we shall not tie the amulet-thread on our breasts; we shall not care for the bird-omens; nor shall we care to think of him" (Kuru.218)

Cūlcci - 1. *Ārāycci* (Deliberation/counsel)

Murañciyūr muṭinākarāyar hailed Peruñcōṟutiyan cēralātaṇ as one who deliberated much to destroy the enemies if their faults were unforgiveable (Puram.2:7,8). The maid who had refused the tryst by day or night to the hero said to her mistress; "We must have the hardiness and deliberation of the angry *kocars* who entered the country of Nannan cutting down

his guardian mango-tree" (Kuru.73:2,5).

2. *Aṟivu* (Wisdom)

Akutai had the constant wisdom to go to the help of his friends even when they had fallen on evil days (Akam.113:1,5).

3. *Ninaivu* (Thought)

Nannan son of Nannan was ever thinking of the constructive side of things (Malai.62,64).

Cūḷi - 1. *Mukapaṭām* (Ornamental cloth of an elephant)

The elephant was well trained in war-fare, its spotted forehead covered by the bright ornamental cloth (Malai.225-228). Nannan had elephants adorned with ornamental cloths (Akam.15:10).

2. *Ucci* (Crown)

The good mother of the heroine noticing the rapid growth of her darling daughter said that her tender breasts with soft crowns, challenged comparison with well-wrought caskets (Akam.31:1-4).

3. *Nirnilai* (Water scape)

The muddy pond covered by moving ears of corn (Puram.375:1).

Cūḷ - *Āṇai Urutimoḷi* (Vow/oath/promise)

Cāṭṭan of great repute would make the noble man who came to him to eat even when they did not want to, vowing that he would not eat if they did not (Puram.178:3-5). When a certain cad who had enjoyed the charms of a maiden in stealth, later denied on oath all knowledge of her, witnesses proved the truth of their intimacy; whereupon he was tied to a big tree and quicklime was poured on his head.

when a great roar, arose in approval (Akam.256:15.21). The maid asked the hero: "Was the oath you swore in the name of the sea only a lie, when you first enjoyed the charms of my mistress?" Thus she urged the hero to marry her forthwith (Akam.220:12-14). The maid ridiculed the hero and refused entry into the house saying: "Strange indeed are your vows, made to please your paramours, if after enjoying their charms you come here to my mistress" (Kuru.384). The heroine said to the hero, lord of the fields, that his false vows were responsible for her sickness (Aink.53). The heroine wondered how the mountain belonging to the hero who could not keep his promise, could have a cascade so bright and radiant (Kali.41:18- 20). The heroine left alone by the hero, said in distress: "He who comforted me and cleared my mind of doubts with his many vows and promises, embraced me in

love; but he has deserted me, falsifying his words and clouding my mind again" (Kali.147:23,25). On seeing a certain woman during the Vaikai water-sports ogling the hero the heroine sulked with him, referring to the other woman as one who had been given false promises by him. When he swore that he did not know her at all, the heroine said angrily that it was also a false vow (Pari.12:63-65).

Cūlinan - *Cūluraippōn* (One who makes a vow)

The heroine said to the hero, lord of the town that his companion was a greater liar than him; he was so free with his false vows (Aink.43:3,4).

Cūlai - 1. *Maipāṇṭam cuṭappaṭum kālavāy* (Kiln)

The potter had a kiln whose thick smoke rose up like darkness solidified (Puram.228:2-4).

Ce

Cekkar - *Cenniram* (Red colour)

The fire devastating the land resembled in colour, the ruddy sun (Puram.16:7,8). The bright red garments with flowerwork resembled the red sky, when the sun's heat had abated (Matu.431,433). The hero returned after encompassing his work when the sky became ruddy, with the sun's heat becoming less fierce (Akam.184:15,19). Evening came on with the sky becoming ruddy while the moon adored by the whole world just arose in the east (Kali.126:2,3).

Cekil - 1. *Tōl* (Arms)

Karikālaṇ fostered in his arms, his country which was greater than all other lands (Poru.137,138).

2. *Eru* (Bull)

The red-coloured bull that had gored to death, the herdsman challenging it, stood as if waiting for more victims, even like the God of Death waiting to take the life of a person when his day had arrived (Kali.105:35-38).

Ceṅkaṭ celva - *Civanta kaṇṇaiyuṭaiya Celvaṇē* (Red-eyed Lord- vocative)

Lord Tirumāl is hailed by the poet as a lord with eyes red by nature and not out of anger (Pari.4:10).

Ceṅkaṭkāri - *Vācudēvan* (Lord Vācudēva)

Devotees worshipped Lord Tirumāl hailing Him as Vacudeva, the red-eyed Lord (Pari.38:1).

Ceṅkatircelva - *Civanta kaṭirkaṇṇaiyuṭaiya Celvaṇē*

(The red-rayed Sun)

As the red-rayed sun scorched the desert-tract that had not seen rain for a long time, the earth broke into fissures, making people suffer (Nar.164:1-3).

Ceṅkaḷunir - *Kuḷai* (Red water lily)

The hero wore a garland of red water-lily flowers, bright like the eyes of the maidens (Akam.48:8,9).

Ceṅkaḷam - *Kurutiyāl civanta pōrkkaḷam* (Battlefield red with blood)

Warriors desirous of going to the battlefield offered a sacrifice of millet mixed with blood and smearing blood on the drum-head, beat on it (Pati.19:5-8). Lord Murukaṇ smashed the demons in the battlefield red with their blood, and annihilated them (Kuru.1).

Ceṅkaṇṇaṇār - *Pulavar* (A Poet)

This poet was called Ceṅkaṇṇaṇār as perhaps he had red eyes. He was the author of Nar.122. P.N. would say that Maturai Ceṅkaṇṇaṇār author of Akam.39 was the same as Ceṅkaṇṇaṇār. Poem number 122 of Nar. is cast in the form of the maid urging the hero to expedite his marriage with the heroine. Referring to the dangers of the night, the growing scandal, the difficulty of meeting by day and the good mother's careful actions, the maid suggests to the hero waiting by the wall outside, that it is high time he gave up the clandestine meetings and arranged for the marriage.

Ceṅkāntaḷ - *Civanta kōṭarpū* (Red glory-lily)

Among the flowers culled by the heroine and her maid, the red glory-lily was also one (Kuri.61,62). The wide rocks looked like the arena of a frenzied dance, as the vulture dropped uneaten the many petals of the red

glory-lily that it had seized mistaking them to be flesh (Malai.145,150).

Red glory-lily flowers lay bright upon the rock, like the folded hood of a snake (Kuru.185:4-7). Red glory-lily flowers in the hills were culled and woven into a wreath to adorn the war-god Lord Murukan by devotees worshipping Him (Nar.173:2,3).

Ceṅkāy - *Paḷukkum paruvattuḷḷa kāy* (Fruits almost ripe)

The date-palm trees had bunches of fruit which became riper and riper changing colour from green to red and dark, before falling down fully ripe (Nar.126:1,2).

Ceṅkāri - *Civanta kariya ēru* (Dark red bulls)

The heroine said to her maid that her heart went with the hero as he leapt between the horns of a dark red bull which charged against him (Kali.105:67,69).

Ceṅkuṇakku - *Nēr kiḷakku* (Due east)

The river Kaviri ran due east carrying its turbid flood (Pati.50:5,6).

Ceṅkurali - *Ḳaruntāmakkoṭi* (A kind of vine)

The otter leaping into the pond agitating the *ceṅkurali* vine, seized the scabbard fish (Puram.292:1,2). Among the flowers culled by the heroine and her maid *ceṅkurali* was also one (Kuri.82).

Ceṅkuvaḷai - *Kuvaḷai* (Red lily)

When Āṭukōṭpāṭṭuc Cēralāṭaṇ begged his queen to give him the red lily she was about to throw on him in her sulks, she refused, saying that he was not kind to her any more (Pati.52:21-24).

Ceṅkotuvēri - *Ceṅkōtuvērinnū* (A kind of flower)

Among the flowers culled by the heroine and her maid the *cenkotuveri* flower was also one (Kuri.64).

Ceṅkōl - *Cevviya aracāṭci* (Impartial rule / administration)

Māntarañcēral Irumporai had a righteous and impartial administration and well-guarded forts (Puram.20:16,17). Killivalavan protected his people with an impartial rule, like a tiger watching over its cubs (Puram.42:10,11). Iḷaṅcēral Irumporai had a blameless and impartial administration protecting the people under his care (Pati.9:13-17). Many-speared Tiraiyaṇ had an impartial administration fostering righteousness and destroying evil (Peru.36). Among the mighty kings with war-like armies, Pacumpūṭ Pāṇṭiyaṇ had alone a righteous impartial rule (Akam.338:2-5). Kuṭṭuvaṇ ruled his country with an impartial administration (Aink.178:2,3).

Ceccai - 1. *Āṭṭukkiṭāy* (He-goat)

The young men were like he-goats (Puram.286:1,2).

2. *Veṭci* (A kind of flower)

A wreath made of scarlet *veṭci* flowers (Muru.208). The hero came towards the heroine and her maid, wearing a wreath of *veṭci* flowers on his head (Akam.48:10).

Ceṅcāntu - *Civanta cantāṇam* (Red sandal-paste)

Tirumāvaḷavaṇ had a chest from which the red sandal-paste had fallen off because of children with golden bracelets climbing on to it in play, and the close embracing of the breasts like lotus-buds, of bejewelled women (Pat.295-299). The hero was adorned with a paste of red-sandal produced by the hill (Kuru.321:1).

Ceñcōrruppali - *Kuruti kalanta cōrruppali*
(Sacrificial offering of cooked rice mixed with blood)

The black crow grew sated with the sacrificial offering of rice mixed with blood, offered by the citizens in the groves (Poru.181-184).

Ceññayiru - *Ceñkatirōṇ* (Red Sun)

Paraṇar praised Ilañcēṭcenni as one who was radiant as the red Sun rising from the dark sea (Puram.4:15,16). Farmers after harvesting paddy fatigued with the heat of the Sun, leapt upon the waves of the sea (Puram.24:1-3). Cōlaṇ kuḷamurrattut tuñciya Kiḷḷivaḷavaṇ had the might to produced cool light from the red Sun and warmth from the white moon (Puram.38:6-8).

Ceṇ - *Koṇṭai* (Tuft)

The maid said that the hero did not even think of the days when he had praised her back at which moved her well-decked bright tuft of hair (Akam.59:13-15).

Ceñṇikaikkōtai - *Talaikkuc cūṭṭum mālai* (Wreath for the head)

The wreath for the head, woven with golden patina bright like dazzling lightning, moved prettily upon the tresses (Pari.21:54,56).

Cetukkan - *Oḷimaluṅkina kaṇ* (Lack-lustre / eyes)

Āvūr Mūlaṅkiḷār lamented thus at the death of the hero: "Gone are the days when you prepared fried mutton-pieces poured into boiling ghee so that the lack-lustre eyes of suppliants became bright again" (Puram.261:8-10).

Cetukku - *Vāṭarppu* (Faded flower)

The courtyard was covered by faded flowers that had earlier been offered in worship to the

deity (Peru.338).

Cetukkai Nīlal - *Kurainta nīlal* (Chequered shade)

The spurge plant had a chequered shade (Peru.338).

Cetukāl - *Corntakāl* (Weak post)

The cottage of the old woman stood on weak posts (Akam.63:15).

Cetukāl - *Cōrnta viṭṭam* (weak cross-beam)

As the elephant rubbed its back against the walls of the ruined fane with old pillars, the weakened cross-beam fell down (Akam.73:3,4).

Cetumpal - *Cērru nilam* (Mire)

The miry tract had damp pathways with the foot-marks of tuskers on which tigers placed their feet while crossing it (Akam.155:11,12).

Cetumpu - *Cinnīr* (Thin flow of water)

In the early mid-summer a thin flow of water with foam, flowed fast through the grove (Kali.48:18).

Cetumoli - *Pollāta corṅkaḷ* (Evil words)

Learned scholars avoided evil words (Kali.68:2,3).

Centi mutalvan - *Centil Mutalva* (Lord Murukan)

Lord Murukan is hailed as the peerless One of Tirucentūr (Muru.Ve.7:1)

Centi Vālvu - *Centil vālvum Murukan* (Lord Murukan)

Lord Murukan is adored as the God dwelling at Tirucentūr who relieved the misery of the celestials (Muru.Ve.5:3,4)

Centil - Tirucīralaivāy (Tirucentur)

The great Lord Murukaṇ ensconced in Tirucen-tūr laved by the white-crested waves of the sea (Puram.58:17-19).

Centiṇai - Cīvanta tiṇai vakai (A kind of millet)

Lord Murukaṇ was invoked with crimson flowers and red-millet mixed with blood, fearful to behold (Muru.241,244). The pig came up to the old field in the high land to eat the big ears of corn of the luxuriant millet plants (Akam.88:1,4). Parrots settled upon the ripe ears of corn curved like pincers, of the red millet crop with stem like a sugar-cane (Kuru.198:2-5). The ears of corn of the dark-stemmed red-millet sown by the heroine's elder brothers in the hillside were harvested when they grew ripe (Nar.122:1,2). Coveys of parrots ate the red-millet from the ears of corn resembling the curved trunk of an elephant (Nar.376:1-4).

Centotai - Cevviya ampu (Unfailing arrow)

Warriors had unfailing arrows that never missed their marks (Puram.290). Male monkeys afraid of the unfailing arrows of the foresters with bows made of *cilai* wood, lay across the hillslope towards safety (Kuru.385:1-4).

Centī - 1. Neruppu (Blazing fire)

The meat of the goat was in fire well roasted to a nice turn fit for eating (Puram.364:4,5). The sprig of the *acōku* tree with bright flowers red like blazing fire, was fixed on one ear by the hero (Kuri.116-120). As the brahmins welcomed the evening to perform their austerities, the women lit lamps at a blazing fire (Kali.119:12,13).

2. Vēlvitī (Fire of sacrifice)

The holy seers maintaining the blazing fire in

the courtyard performed sacrifices with the fag-gots of firewood brought by an elephant. (Peru.498,499).

Cennā - Cevviya nā (Blameless tongue)

Kapilar had a blameless tongue that could speak verses which contained many graces (Puram.53:10-12). Katappiḷlai Cāttaṇār said to Piṭṭaṅkorraṇ "Solicitors say that your greatness is hailed by poets with their blameless tongues that never knew falsehood, so that the whole of the Tamil country hears your praise" (Puram.160:18-20). Peruñcēral Irumporai was hailed as a monarch with a blameless tongue of true speech (Pati.79:5-7). Māntarañcēral Irumporai had hands ever stretched to pour gifts, his chariot hailed by noble poets with blameless tongues red like flowers of the silk-cotton tree (Akam.142:1-3).

Cennāppulavar - Cevviya Nāvinaiyuṭaiya pulavar (Poets with blameless tongues)

Poets of blameless tongues sang the praise of only Pāri with his many graces (Puram.107).

Cennāppulavīr - Cevviya nāvinaiyuṭaiya pulavīr (Poets of blameless tongues - Vocative)

Auvaiyār addressing the poets of blameless tongues said that Nāñcil Valluvan who gave elephants to suppliants who had asked for only rice, as one who lacked discrimination because of his unlimited liberality (Puram.140:1,2).

Cennāy - Cenniṇāy vakai (Brown dog/dhole)

The green-eyed brown dog attacked the boar in order to feed its mate that had recently littered in a cave in the hill (Akam.21:16,18). Herds of deer fled in fear when they were attacked by the brown dog with strong teeth pointed as a needle sharpened by a file (Akam.199:9-11).

The dhole biding its time, waited patiently for the big tiger to die (Kuru.141:4-8). The remains of the flesh of the wild-cow slain and eaten by the dhole in the hillside in summer, became food for strangers from other lands travelling through the wilderness (Nar.43:2,5). The brown dog that had mated with its loving bitch went by without seizing the doe with its young fawns (Aink.354:1,2).

Cennilappuravu - Cemman̄ nilamākiya kātu
(Wood with red soil)

The wood with red soil over which many flowers lay scattered from the jasmine bushes looked bright like a painting by an expert artist (Akam.134:5,6).

Cennilam - Cemman̄nilam (Red soil)

The innocent doe jumped about with the stag with twisted antlers in the field of panicum with bending ears of corn, in the fertile red-soiled tract (Mul.97-100). The monitor-lizard crawled on the lime-stone rock in the ground red like molten lac (Malai.507- 508).

The chariot was driven across the red-soiled track covered by cochineal insects beautiful like a painting (Akam.54:3-6). The jungle-fowl stirred up with its legs, the moist sand on the chariot-track in the red-soiled ground where the rain-water had flowed in tiny rills (Akam.64:7). With many flowers blooming everywhere in the red-soiled tract, the woods were no longer desolate but became pleasant (Aink.495:1,2).

Cennilaṅ - Cemman̄nilaṅ (Red soil)

As the minstrel's wife walked along the red-soiled ground, crimson like molten lac, she was troubled by the sharp lime-stone lying on the ground (Poru.43.44).

Cennīrppūcal - Putuvellattā elum āravāram (The bustle caused by the freshes in the river)

The land of Palyānaic celkelu Kuṭṭuvan knew only the bustle caused by the freshes in the river whose leaf-covered waters spread into the wide fields; it never had to face trouble from enemies (Pati.28:11,14).

Cennel - Civanta nelvakai (Superior paddy) .

The roof of the hut was thatched with sheaves of superior paddy (Puram.22:14,15). Atiyamāṇ neṭumāṇ Añci gave to war bards superior paddy resembling vēṅkai flowers, along with the sheaves (Puram.390:21,23). Farmer's wives kept measures in the heaps of superior paddy piled up on the threshing floor after buffaloes had trodden upon the sheaves (Pati.71:1-5). Workers in the field piled up the harvested sheaves of superior paddy resembling swarms of wasps, and piled them up in the wide threshing floors under the shade of the *marutam* trees where sacrifices were offered to the deities (Peru.228-233). The younger sister of the fishermen refusing to accept superior paddy in exchange for scabbard fish caught by them, would ever take big pearls resembling molucca beans and valuable ornaments instead (Akam.126:7-11). In Pāri's Parampu hill, coveys of sparrows leaving their nests at dawn would go in search of fields where superior paddy grow (Akam.363:10-13). The swans slumbered in the field where superior paddy grew luxuriant (Nar.93:6-8). The crow seized the ball of white cooked rice from superior paddy along with fried pieces of meat, kept as sacrifice to the deity (Nar.367:1-4). The crab seizing ears of corn from the field where superior paddy grew, would slink into its muddy hole (Aink.27:1-4).

Cenneri - *Cevviya neri* (Right path)

Player-minstrels were guided to walk up at dawn and proceed on the journey along the right path in the wood (Malai.257,258).

Ceppar - *Cepputtakatu* (Copper disc)

The tender sprig of the mahua resembled discs of copper (Akam.9:3-4).

Cepmam - *Ceyviyavali* (Right track)

Player-minstrels were guided to go along the right track overgrown with *acōku* trees and reach a hamlet for their night's stay (Malai.160,162).

2. *Cemmai* (Perfection)

Bandits tested the perfection of their iron arrows by rolling them against their nails (Kuru.16:1,2).

Ceppu - 1. *Cimiḷ* (Casket / Cup)

The fine pollen shaken off from the flowers of the *konku* tree by the bees on to the silk-cotton flowers, looked like gold dust poured into the coral cups (Akam.25:9-11). The plump breasts of the heroine with beauty-lines challenged comparison with well-wrought cups (Kuru.59:4). The tresses of the heroine were fragrant like a casket filled with wild jasmine, trumpet-flower, *Ceṅkaruṅkāli* flowers (Nar.336:3-8).

2. *Aḷaku* (Beauty)

The eyes of the heroine with the beauty of the small-leaved blue-lily blooming in *Korikai* water-front, lost their charms (Nar.23:6-9).

3. *Viṭai* (Answer)

The hero said to the heroine, "Parting and reunion, questioning and an answer cannot occur

between us twain, as we are inseparable like a two-headed bird with a single life" (Pari.8:72).

Cempaṇci - *Cempaṇcikkulaṃpu* (Paste of red cotton for dyeing women's feet).

Floods of the river Vaikai washed away the paste of red cotton, adorning the cheeks and the nails of the women bathing in the river (Pari.6:17,22).

Cempākam - *Cempāti Vaṭivu* (Exact half)

The son of the heroine was playing with the toy-elephant made of gold depicted as fighting with another elephant in the exact upper half of the plank studded with coral and pleasing to the eyes (Kali.86:5-7).

Cempiyan - 1. *Cipi marapiṇaṇ* (A scion of the line of Cipi)

The scion of the line of Cipi who had relieved the distress of a dove, saving it from a pursuing eagle, was armed with a silver spear; *Cōlaṇ kuḷamurrattut tuṇciya Kilḷivaḷavaṇ* is referred to as a descendant of this line (Puram.37:5,6).

2. *Narrērc Cempiyan* (A Cōla king called Narrērc Cempiyan)

Narrērc Cempiyan relieving the Cōla country with his braceleted mighty hands destroyed the lofty forts of the enemies; he had a world-wide reputation and many chariots; fertile Uraiyur whose citizens never had to leave for alien lands in search of food belonged to this monarch (Ciru.79-83).

3. *Cōlavēntaṇ* (The Cōla monarch)

Cempiyan, the Cōla monarch, shattered the fort of his enemy *Kuṭṭuvaṇ*, destroying its inner defences, and during the course of the same

day gave it to fire (Nar.14:3-5). (P.N. identifies this Cempiyaṇ Cōlaṇ as Killivalavan)

Cempiyaṇār - Pulavar (A Poet)

P.N. would take him to be a member of the Cōla royal family. He is the author of Nar.102 wherein the heroine in the excess of her passion, sends a parrot as an envoy to her lord, begging it go to his country overgrown with jack-fruit and inform him that his beloved was guarding the millets in the field. It is a poem with fine suggestive touches.

Cempu - Ceppu / Tāmīram (Copper)

Tuvarāpati had tall walls bright like burnished copper (Puram.201:9,10). Buyers of copper who weighed it in the scales, and other persons thronged the market at Maturai (Matu.514-518). The young ones of the tortoises were copper-coloured (Aink.43:1,2). Lightning from the cloud dazzled as when copper-smiths turned and polished copper pots (Nar.153:2,4).

Cempulappuravu - Cemman nilamākiya Kātu (A wood with red soil)

The hero returning after successfully completing his work said to his charioteer: "Drive the chariot fast, cleaving through the watery track in the red-soiled wood redolent with glory-lily, cassia and *karuviḷai*, from every bush and branch" (Nar.221:1-7)

Cempulappeyaṇār - Pulavar (Poet)

This poet acquired this name from a beautiful phrase "*Cempulap peyalnār*" (Water poured on red soil), found in his poem. In *Kuruntokai* 40, the only poem by him the hero comforts the heroine thus: "Our parents are strangers to each other. We ourselves did not know each other before this. But behold how our true

hearts have become fused in love like the rain water pouring on red soil acquiring a ruddy colour".

Cempulam - 1. Cemman nilam (Red-soil)

Loving hearts became fused into one without any division like unto rain water falling on red soil acquiring its red colour (Kuru.40:4,5).

Cemppoṛi - Cevviya vari (Perfect marks of nobility on a man's chest)

Cōlaṇ Nalaṅkilli had a chest bearing perfect marks of nobility (Puram.68:5-7). The three perfect marks of manhood stretched long upon the chest of Lord Murukaṇ up to his arms (Muru.104-106).

Cempon - 1. Cevviya poṇ (Superior gold)

The heroine did not care to eat puffed rice mixed with plenty of milk given to her in the vessel made of superior gold (Kuru.350:6,7). The bangles of superior gold adorning the forearms of the heroine came loose as her body grew emaciated at the parting of the hero (Nar.212:7,8).

2. Cevvoḷi (Golden brightness)

The heroine had a broad forehead, lovely and bright like gold (Nar.160:6,7).

Cemponmalai - Mērumalai (Mount Meru)

The heap of paddy grains winnowed in the west wind looked like mount Meru in the north (Peru.230,237-241)

Cemmarutu - Cemmaruta maram (A kind of tree)

Peacocks called from the branches of *cemmarutu* trees (Poru.289,190).

Cemmal - 1. *Talaimai* (Superiority/Greatness/Excellence)

Tāmappal Kaṇṇaṇār said that it was natural for kings of the Cōla line to show their greatness by forgiving those who had harmed them (Puram.43:18,19). The old village was known for the excellence of its paddy with big stalks and ears of corn intertwined with each other (Puram.97:17,18). Kapilar hailed Celvak kaṭuṇikō Vāliyātaṇ as the chief of the victorious heroes who destroyed the superiority of the angry foes (Pari.70:10,11). The devotee had a great noble heart essential for attaining the divine feet of Lord Mūrukaṇ (Muru.62). Kaṭalaṇ had a formidable prowess motivated by his great heart to overcome the strength of the angry enemies by destroying their war-elephants (Akam.81:10-13). The tusker in the great pride of its having overcome its enemy, mated with the cow-elephant and slumbered in the hillside while the bees buzzed like yāḷ-music (Akam.332:2-9). The hero came riding on his chariot along the jungle tract with a heart greatly proud at having encompassed his endeavour while strong-bowed young men escorted him on either side (Kuru.275:5-8).

2. *Talaivan* (The great hero)

A certain great hero fell down in the battle-field, the spear of the angry enemy piercing through his chest, the blood pouring from his wound and his hero's anklet covered by gore (Puram.285:10-12). The scar-marked arms of the great hero, lord of Eyirpaṭṭiṇam, were at once the cause for the sickness of women and the cure therefor (Ciru.Ve.1).

3. *Palampū* (Faded flowers)

The woods were covered by varieties of faded

flowers (Pari.30:26). The fine dark sand in the grove covered by the faded flowers shaken by the *kuyils*, looked like tresses adorned with flowers (Ciru.4-6). The faded flowers of the *kāyā* lay scattered along the wide track (Akam.14:1,2). The faded flowers of the *kāyā* and the cochineal insects on the moist ground looked like blue sapphire interspersed with red coral (Akam.304:2-15).

4. *Putalvan* (Son)

The hetaerae hailed the son of the hero standing under the shade of a green parasol like a lotus flower below green leaves in a pond, as the child of one who did not care to think of them (Kali.84:10-11).

5. *Cātippū* (Jasmine flower)

Flowers like *ciruceṇkurali* and jasmine flower were culled and heaped on the rock by the heroine and her maid (Kuri.84).

Cemmalan - *Talaimaiyuṭaiyaṇ* (Great person)

The heroine referring to the companion of the hero said to her maid; "My friend, this minstrel-companion is a young student whose body is not fully developed because of the alms-food which is his only diet; but he is going to be a great person soon, eating dinners in houses, because of his scholarship", (Kuru.33).

Cemmalai - *Talaimaiyuṭaiyai* (Great person)

Peruñcittiraṇār sang the praise of Kumāṇaṇ thus: "To us and others, you are a great person full of nobility like the waters of the river Ganges, relieving the thirst of variform living things in the parching sun", (Pari.161:5-8).

Cemmalōy - *Talaimaiyutaiyōy* (Great person-Vocative)

Peruṅkaucikanār hailed Nannan son of Nannan as a superior chieftain whose name would remain as long as the world lasted because of his great acts of charity (Malai.541-543).

Cemmalor - *Talaimaiyutaiyor* (Persons with superiority)

Parents with superior excellence who had lovely and blameless off-spring liked even by enemies, would live with reputation in this world and attain also the other world (Akam.66:1-4).

Cemmalōṇ - *Talaimaiyutaiyōṇ* (Great chieftain)

The hero had a superior excellence making him lovable even to his enemies (Nar.50:9).

Cemmāl - *Talaiva* (Great lord - vocative)

The step-mothers welcomed the hero's son thus: "Great lord! We shall now be rid of all the misery of our loneliness caused by the shameless hero, who does not care to think of us after having enjoyed our charms" (Kali.83:20-23). The heroine coaxed her son thus: "Great lord, holding a lotus bud in your hand! come to my arms trundling your toy-chariot with gentle steps, to drink milk" (Kali.85:19-21).

Cemmīn - 1. *Cevvāy mīn* (The planet Mars)

Mars shone in the sky like the lamp lit in the canoe out at sea (The old commentators interpret *Cemmīn* as *Tiruvatirai* (The star Betelgeuse) (Puram.60:1,2).

2. *Aruntati* (*Aruntati*, the star Alcor)

Kāppiryāṇṟukkāppiyanār said to Kaḷaṅkāykanṇi Nārm ticcerai that his great queen was like

unto the chaste *Aruntati*, greatest among the celestial women (Pati.31:27,28).

Cemmukac Ceviliyar - *Maṅkala Mukattaiyutaiya Ceviliyar* (Women with auspicious visage)

Elderly matrons with soft hair partially grey, gathered to comfort the heroine grieving at the separation from her husband (Netu.152-156).

Cemmukavālai - *Cevvālai* (Plantain with red fruit)

The lovely leaves of the plantain with red fruit, growing luxuriantly in the hillside would caress the slumbering elephant's body whenever the breeze blew (Akam.302:1-4).

Cemmutu ceviliyar - *Mankalam tankiya mutiya ceviliyar* (Auspicious elderly matrons)

Elderly matrons with soft partially grey hair, praised the heroine (Akam.254:1,2). Refusing to drink the sweet milk mixed with honey given in a golden cup by the grey-haired old foster-mother who had brought her up from child-hood, the tender heroine ran hither and thither with tinkling anklets, and hid herself under an arbour (Nar.110:1-8).

Cemmutupeṇṭir - *Cevviya mutiya peṇṭir* (Elderly divineress)

Noticing the spreading sallowness of the heroine caused by the separation from her lover, the good mother called elderly matrons who were also diviners to foretell the future with paddy spread on a winnow (Nar.288:4-7).

Cemmutu peṇṭu - *Cevviya Mutiya peṇ* (Old matron)

The darling son of an elderly matron with silver hair and withered dugs, became sole v

responsible for smashing the enemy hordes (Puram.277).

Cemmūtāy - *Tampalappūcci* (Cochineal insects)

After the cool rains, cochineal insects red as blood, covered the pathways in little lines of scarlet (Akam.74:2-5). The hero said to the heroine "Go and play happily catching the cochineal insects as they crawl fast on the surface of the ground, in the woods lovely after the rains" (Nar.362:3-6).

Cemmai - 1. *Nērmāi* (Impartiality)

In Pāri's Parampu country, the rains never failed as his rule was impartial and the number of wise elders was large (Puram.117:6,10). The scion of Māntarañcēral Irumporai's line ruled well with his impartial administration, adding to his great fame, blessed by righteous men (Pati.90:9-13). Wise elders had blameless virtues and impartiality (Matu.764). The heroine said to the moon: "As you are impartial and fair, show me where my lover has gone; for there is no place in the world untouched by your rays" (Nar.196:3-6). The maid said to the hero in order to prevent him from going on his journey: "Don't you know that it is the wealth sought by people by unfair means, which becomes their enemy in this life and in the next?" (Kali.14:14,15). Lord Tirumāl is gracious and impartial towards righteous people (Pari.4:49-51).

2. *Cenniram* (Red colour)

Flags of victory fluttered beside the pool with red-coloured freshes in Tirupparaṅkunram (Pari.9:76,78).

3. *Ceppam* (Smooth perfection)

The queen's cot was made by the carpenter

using the elephant's tusks that had fallen by themselves, making legs of uniform weight and smooth perfection (Netu.117-119, 123).

Cemmaiyōr - *Nērmaiyaṭaiyōr* (Upright men)

The maid chastised the hero thus: "If upright men like you known for their graciousness and kindness, after promising to protect those coming to them for sanctuary, were later to neglect them with their indifference, how can the latter survive?" (Nar.345:5- 10).

Cemmoḷi - *Meymmoḷi* (Truthful words)

Nannan spoke words that were true like a pair of scales used to measure things correctly (Akam.349:3-8).

Cey - *Vayal* (Field)

The male sparrow after feeding upon the grains of rice from the big field, stayed with its mate in its nest (Puram.318:4-8). The heroine's heart melted like the soil of a field loosened after being ploughed repeatedly after the rains (Akam.26:23-25).

The pig eager to graze in a field would go to the millet-field in the hillside (Nar.98:2,3). The nature of Vaikai river, spreading gold in the fields was like unto the bounteous nature of Pāṇṭiya king filling the hands of suppliants with gold (Pari.10:126-128).

Ceykaṭan - *Ceyyūṇkaṭamai* (Bounden beauty)

The concubine of the heroine said to him: "Lord! do not go away; I am bound to do certain duties to you" (Puram.376:1).

Ceykuri Īttam - *Kālavittam* / *Kālavattam* (A period of time)

After a long period of time marked by the astronomical numbers *neytal kuyalai āmpal*

caṅkam, *kamalam*, and *veḷḷam* had passed Lord Tirumāl incarnating as the Great Boar, lifted up the earth on his tusks (Pari.2:13-15).

Ceykai - Tolil (Activity / profession)

The *mullai* tract looked like a painting made by an expert professional craftsman, as the ground was covered by jasmine flowers and *kāyā* flowers interspersed with red-coloured cochineal insects (Akam.134:3-6).

Ceyti valluvan peruṇcāttan - *Pulavar* (Poet)

Heralds announcing matters of state to the public by beating on the tom-tom were called in ancient days "Ceyti Valluvar" This poet was one such announcer. In the only poem by him in Kuru.228 the heroine in her husband's house, speaks to her friend how she was able to bear the separation when her husband was away from him. In a fine simile, the poet compares the petals of the screwpine flower unfolding, to the wings of the stork when preened by its beak.

Ceynanri arital - *Piṇar taṇakkuc ceyta nanriyai arintu avarkut tānum nanmai ceytal* (Gratitude)

Ōymānāṭṭu Nalliyakkōṭaṇ sat in his court adored by learned men well-versed in many arts, for his noble qualities like gratitude, his pleasantness and sweetness in speech and avoidance of base company (Ciru.206-209).

Ceyyavaḷ - *Tirumakaḷ* (Tirumakaḷ, the Red One)

The fine sand in the river Vaikai with streaks of red interspersed, looked like the chaplet of pearls rolling against the bosom of Tirumakaḷ, the Red One (Kali.28:5-7).

One)

The Red Lord Murukaṇ sported in every hill (Muru.206,217).

Ceyyāl - *Cenniramutaīyāl* (Tirumakaḷ, the Red One)

Maturai city was famous like the vermilion spot adorning Tirumakaḷ, the Red One (Pari.Ti.10).

Ceyyar - *Cenniramutaīyar* (Red-complexioned men)

In Maturai city hetaerae with modest speech and with the grace of peafowls and with the red-complexion of images made of gold scintillating in the splendid sun light, sported with young men (Matu.410-412,418-420).

Ceyyul - *Ceyyappaṭum pā* (Verse)

Poruntil Iḷaṅkīraṇār referred to Kapilar as a reputed poet of great scholarship, and perfect tongue capable of making verses charged with meaning (Puram.53: 11,12).

Kākkaippāṭiṇiyār Naccellaiyār was known for her well-composed verses and self-discipline (Pati.Pa.6:12-13).

Ceyyōl - 1. *Cenniramutaīyōl* (Red-complexioned woman)

The sight of the soft line of hair on the belly of the red-complexioned pregnant woman, looked like the leathern cover of a *yāl* with its two ends tied together (Poru.6-8). The hero said in a melting mood, that the words of his beloved with a red complexion, were beautiful to hear (Aink.446).

2. *Tirumakaḷ* (Goddess Tirumakaḷ)

Sulking wives hardy enough to live away from their husbands with extramarital liaisons would

have to live pure and simple life, the Goddess Tirumakaḷ, no longer with them (Akam.316:12-16). Devotees adored Lord Tirumāl thus: Your pendant of pearls shining like the moon amidst your other jewels, Goddess Tirumakaḷ is ensconced in your blameless chest like a brilliant spot in the moon" (Pari 2:28-31)

Ceyyōn - Cennirattōṇ (Murukan) (Lord Murukan, the Red Lord)

Maturai kaṇakkāyaṇār makaṇār Nakkīraṇār eulogised Ilāvantikai paḷḷi tuḷciya Naṇmāraṇ thus: "Among the four great Gods, the Blue-throated One, the God with the palmyrah flag, the One with great bird in the flag, and the Red Lord with the peacock, as both his flag and his mount, you resemble the Lord Murukan in your capacity to carry out your endeavour" (Puram.56:1-14).

Ceyvinai - 1. Nalvinai (Good deed/ Karma)

Persons who performed good deeds on this earth praised by poets, would go up to heavens in celestial cars not driven by any charioteer (Puram.27:7-9). Being honoured by kings and riding in their presence on fast horses, chariots and elephants, are not be counted as acquired wealth; they are only consequences of one's own good deeds (Nar.210:5,6).

2. Pōrceyal (Martial activity)

Kārikkilār praising Mutukūṭumip Peruvaḷuti said to him: "May you proceed against enemy countries with your elephants and your armies and perform martial actions to seize their forts; may the goodly articles seized by you from them, be bestowed upon solicitors and sup-
pliants" (Puram.6:11-16).

3. Vēlaiṇṇāṭu (Workmanship)

The Red Lord Murukan wears a crown with excellent workmanship in fivefold form (Muru.83,84). The hero's anklet shone bright with workmanship (Aink.389:1).

Ceyalūr ilampon cāttan Korraṇār - Puḷavar (Poet)

Son of Cāttan this poet with the good name of Korraṇār belonged to Ceyalūr; In poem 177 in Akanāṇūru, composed by him, the maid comforts the heroine that the hero would return soon enough and that she need not grieve, ruining her wealth. The poem contains references to Ayiri river in Erumai country to the north of Tamilnādu and also to one Paṇṇan lord of Cīrukuṭi to the north of Kaviri river.

Ceyalai - Acōku (Acoka tree)

Lord Murukan sported in his ear, the cool sprigs of the *acōka* tree (Muru.206,207). The heroine rested in the cool shade of the *acōka* tree with fiery-red, lovely sprigs (Kuri.105,106). The big stem of the *acōka* tree, stood barren as it had provided leaves for the leaf-skirt of the hill-woman, covering her girdled waist (Akam.214:3-5). With a well-tied bow, the hero came and stood beneath the *acōka* tree (Nar.376:7). The young one of the monkey ate the tender leaves bright as coral, of the *acōka* tree (Aink.273:1,2).

Ceyarkkai - Ceyarppāṭu (Action)

The world would blame only a ruler if his people engaged themselves in unnatural activities (Puram.35:28,29).

Ceyir - Kurram (Fault / blame)

Pāṇṭiyan karuṅkai oḷvāṭ perumpeyar Vaḷuti was the husband of a woman of blameless chastity (Puram 3:6). Thunder frightened with its roar,

the sinful snakes living in the hills where ploughs rested (Pati.51:25-28). Women of blameless principles and few words (Akam.75:9-11). The heroine referred to the hero as a faultless lover (Nar.214:8). Lord Tirumāl was adored by the poet as the blameless Lord excelling in battle (Pari.1:27).

2. *Cinam* (Anger)

Warriors with angry looks and well-strung bows and blood-stained arrows (Akam.317:1,2). Bandits had angry looks (Nar.298:2).

Ceru - *Pōr* (Battle / fight / war)

Auvaiyār eulogising Atiyamān said thus: "Eager for battle when you fought with seven kings and defeated them proving your might, your greatness was beyond the power of panygerists" (Puram.99:8- 11). In the wide warcamp, the drums sounded like thunder from the rain clouds; elephants trained in battle were the clouds and the chariots and horses scattered over the field, drops of rain (Puram.378:1-4). Kalaṅkaṭṭaṅṇi Nārmuṭiceṇāl with his wrathful valour, desirous of war, destroyed the forts of his enemies (Pati.39:6-8). Peruñcēral Irumporai in the midst of battle, did not care for his life (Pati.79:1). The Red Lord Murukaṇ is adored as the peerless One with no rival in battle (Muru.362). Kaṭiyālūr Uruttiraṅkaṇṇāṇār singing the praise of Toṇṭaimān said: "Destroying in battle the enemies who came against him, he would give to suppliants and solicitors, the horses left behind by the fleeing foes and golden saddles and other gifts besides. (Peru.490-492). Talaiyālaṅkāṇattuc ceruveṇṇa pāṇṭiyan Neṭuñceliyan defeated in battle, the Cēra and Cōla monarchs and petty chieftains allied to them, thereby reducing their strength (Matu.55,56). Naṇṇaṇ unable to tolerate his foes, fought with

them (Malai.163-164). Kuṭṭuvaṇ not meeting with any opposition on land, wrathfully went to fight with the sea making it retreat before him (Akam.212:16-19). Male monkeys feeding upon jackfruit, afraid of the unfailing arrows of the hunters, would leap across the hillslope like war-horses in a battle-field (Kuru.385:1-6). The heroine said to the hero: "Looking at your handsome body from which the sandal-paste had fallen off, after your amorous union with your paramours, I do not want to fight with you; you are now free to go back to them" (Kali.91:12-15). Lord Tirumāl is ever victorious in battle with his great Discus unconquerable in war (Pari.13:58).

2. *Cinam* (Anger)

The darling son of the heroine would charm people who were angry with him and delight them with his playful antics (Kali.85:34,35).

Cerukkam - *Kaḷippu* (Joy of intoxication)

The passion of love was like unto the joy of intoxication felt by persons after they had drunk toddy (Nar.35:10-12).

Cerukkālar - *Kaḷḷuṇṭa kaḷippinaṭi uṭaiyār* (Intoxicated persons)

During nights in Maturai many voices were heard, of people whose tongues lisped and prattled words in the intoxication caused by drinking toddy (Matu.668-669).

Cerukku - 1. *Kaḷ uṇṭa kaḷippu* (Intoxication after drinking toddy)

Persons who had drunk clear mead kept in bamboo-pipes drunk also toddy from rice (sake) for good measure, and lay in an intoxicated stupor in the morning (Malai.171-173).

2. *Mēmpāṭu* (Pride/arrogance)

The concubine of the hero said to him after her sulking: "Why do you come and tell me, words intended for your paramours in your confident self-pride, that I have no mind of my own" (Kali.69:18,19).

3. *Perumitam* (Exultation)

The reason for the sea's exultation was the fact that it had yielded Tiraiyan (Peru.Ve.)

Ceruttal - 1. *Pālmaṭi* (Udder)

The large udders of goodly cows that had fed upon *arukam* grass, yielded sweet milk (Akam.14:9,10).

2. *Pālmaṭiyai uṭaiya pacu* (Milch-cow)

Milch-cows with big udders would return to the villages, after grazing, their stout teats dripping with milk at the thought of their calves (Kuru.344:3-6).

Cerunti - *Oru pū maram* (A flowering tree)

The long stalked *cerunti* blossomed and exuded its fragrance in the palace-courtyard (Puram.390:3,4). The heroine and her maid culled flowers like *cerunti*, wild-jasmine, cham-pak, and heaped them upon the rocks (Kuri.75-98). The hero was lord of the backwaters where the green-leaved *cerunti* trees grew abundantly (Aink.141). The buds of the *cerun-ti* tree, blossomed like the beautiful sun (Kali.26:2).

2. *Kōrai* (Sedge)

On the edges of the tank overgrown with red water-lily, sedge and elephant-grass grew thick, and tall enough to hide an elephant (Matu.171,172). Karikār Peruvaḷattān destroyed the lands of enemies where fields and ponds

had become dry with *arukam* grass and sedge growing inside (Pati.243,245,270).

Ceruppu - *Mitiyaṭi* (Sandal)

A certain soldier who harassed his enemy in battle, was compared to a small gravel stone caught in a sandal, troubling the walker (Puram.251:1).

2. *Orumalai* (A hill)

Pālai Kautamanār refers to Palyānac celkelu Kuṭṭuvaṇ as lord of the people of Pūli country with a hill called Ceruppu (Pati.21,23).

Ceruvam - 1. *Pōr* (War/battle/fight)

In the battle-field, a certain red-eyed chieftain fought unaided and all alone, guarding himself with his leathern shield, and won. (Puram.311:4-7).

2. *Mārupāṭu* (Attack)

The maid said to the hero: "Behold, now my lady bowing before Lord Murukaṇ defends you from the attack of Lord Murukaṇ, intent to punish you for your false oath" (Pari.84-89).

Ceruviḷai - *Veṅkākkānampu* (A kind of flower)

Among the flowers culled by the heroine and her maid *ceruviḷai* was also one (Kuri.68,98).

Cel - *Iṭi* (Thunder)

Kākkaippāṭiṇiyār Nacellaṭiyār eulogising Āṭukōṭṭipāṭṭuc Cēralātan said: "Your stout hands, powerful like thunder, would fold themselves to pour gifts to suppliants; but they would not unfold themselves to beg from others; (Pati.52:10-12). Lord Tirumāl's angry words resembled the roar of thunder rumbling in the skies (Pati.12:14).

Cellal - *Tuṇṇam* / *varuttam* (Affliction/distress)

The heroine said that her mother wondered doubtfully if the affliction seen in her collyrium-fed eyes was caused by a deity (Akam.138:2-4). The heroine said to her maid: "While we stay here with tearful sorrow-laden eyes, the bright bangles coming off the hands, our lord has gone away from us traversing the dangerous wilderness" (Akam.265:10-11,22). The maid said to the heroine that the hierophant looking at her affliction causing her slender arms to become emaciated, would attribute it to Lord Murukan (Kuru.11:1,2). The maid appealed to the hero thus and urged him to expedite his marriage with the heroine: "To whom else can I speak about the malady afflicting the heroine, caused by your chest?" (Nar.396:8,9). The hero parted from the heroine after giving her the affliction of lovesickness that loosened her jewels (Aink.315:3-9). Women with the complexion of tender leaves, would be relieved of the affliction caused by their loving husbands by embracing their chests (Pati.8:122,123).

Cellikkōmān - *Cellūr maṇṇan* *Ātan* *Eḷiṇi* (Ātan Eḷiṇi)

Cellur known as Celli was fertile with ever-increasing yield where young *kōcars* played with wreaths of tiger-claw flowers brought by sea-bathing women, blue-lilies plucked by field-workers, along with jasmine blooming in the wood. Ātan Eḷiṇi was lord of this town; he was capable of throwing a well-jointed spear on an elephant and killing it (Akam.216:8-15).

Cellūr - *Ōr Ūr* (A place)

Cellūr where powerful deities dwelt, was adjacent to the town called Niyamam where *Kōcars* lived boisterous as the sea

(Akam.99:1,2). The noble lord Paracurāṇm with his battleaxe that had rooted out generations of royal kings in battle, erected the great sacrificial pillar at beautiful Cellur where the fire of sacrifice never went out (Akam.220:9).

Cellūr kilār makaṇār Perumpūtaṅkorraṇār
Pulavar (Poet)

One of the well-known towns, mentioned in Cankam poetry, Cellūr where Gods dwelt, was situated to the west of Niyamam ruled by Ātan Eḷiṇi. Perumpūtaṅkorraṇār was born as the son of a famous landlord of this place. He has composed under this name only one poem (Akam.250). Vaiyapuripillai's edition shows four other poems. 3 in 28, 358, 363 and Nar.363. Dr.U.Ve.Ca. takes Kuru.363 also as having been written by him. In the first poem, the heroine recommends to her mistress, the lovesuit of the hero in a fine passage. In the second poem Kuru.363 the maid asks the hero if it were proper on this part to leave his beloved, to go across tracts where even the wild-bull under the shade of the *ukay* tree sighs in love for the wild-cow grazing *arukam* grass.

Cellūrkorraṇār - *Pulavar* (A Poet)

See Cellūr kilār makaṇār Perumpūtaṅkorraṇār.

Cellūr Kōcikakkaṇṇanār - *Pulavar* (Poet)

With the given name Kaṇṇanār this poet belonging to Kaucika gotra dwelt in Cellūr. This is the only poem by him in Akanānūru (66), the heroine speaks to her maid who has come as messenger of the hero, on his return from his paramour. The hero is prevented from proceeding to the place of his second wedding by his own son running out of the house with uncertain steps; the poet makes the heroine speak

Celvak Kaṭuṅkō

praise of parents who had borne blameless children.

Celvak Kaṭuṅkō - Cēravēntaṅ (A cēra monarch)

He was born to Antuvañcēral and Poraiyaṅ Peruntēvi daughter of one Orutantai (Pati.Pa.7). Known variously as Cēramāṅ kaṭuṅkō Vāliyātaṅ, Celvak kaṭuṅkō Vāliyātaṅ and Cikkarpalli tuñciya celvak Kaṭuṅkō Vāliyātaṅ, his praise has been sung by poets like Kapilar, and Kuntukaṭpāliyātaṅār. With an equitable mind, not showing any undue sympathy or joy, he gave freely to people (Pati.61). "He bowed to none but brahmins. He feared none but friends; even if the whole world were to turn upside down, he would not go back on his word", sang Kapilar about his noble nature (Pati.63). He longed to enjoy the submission of other kings but the wealth he obtained by conquering other countries he did not keep for himself but to be given away as gifts to bards and suppliants (Puram.8). He rehabilitated in their own lands, the people conquered by him after destroying the enemy kings (Pati.69). He was the great chief of warriors who had apprehended the instability of human life; he was the armour for bowmen and the opulent patron of his followers; he fostered his minstrels and his wealth belonged to solicitors of gifts (Pati.65). Surrounded by his retinue of officials, he performed sacrifices and offered oblations to Gods; he studied the sacred texts (Pati.70); His munificence was spectacular. Giving to Kapilar as a small gift one hundred thousand gold coins for singing his praise in a decad, he stood on the top of a hill called Naṅṅā and gave away all the lands eyes could see from that eminence to the great poet. Puram.387 by Kuṇṭukaṭ Pāliyātaṅār refers to his munificent bounty to a drummer-bard who

sang his praise. Takaṭūr eṇinta peruñcēral Irumporai was his son by the daughter of Patumaṅ; he died in a place called Cikkarpalli.

Celvakkaṭuṅkō Vāliyātaṅ - Cēravēntaṅ (Cēra monarch)

See Celvakkaṭuṅkō.

Celvakkō - Cēravēntaṅ (Cera monarch)

See Celvakkaṭuṅkō.

Celvakkōman - Cēravēntaṅ (Cera monarch)

Kapilar guides a minstrel to go to Celvak-kōman where he would get pearls from the old city called Pantar besides fine ornaments made in Kotumanam as gift (Pati.67). See Celvakkaṭuṅkō

Celvañkal - Poruḷ mutaliyavarraḷ varum vaḷaṅkal (Riches)

The riches of a person who does not endeavour to increase them by his effort, would daily waste away (Kali.149:8,9)

Celvam - Poruḷ mutaliyavarraḷ varum vaḷam/mēm-pāṇu (Wealth /riches /prosperity /opulence)

Kuṭapulaviyaṅār advised Pāṇṭiyan Neṭuñceliyaṅ that he should provide his people with reservoirs of water like ponds and tanks, -if he wanted to enjoy the riches of the other world (Puram.18:13,28). Peruñcittiraṅār said to Kumaṅaṅ: "I want you to send me back to my wife with limitless wealth in order to relieve her misery and make her prosperous" (Puram.160:25,28). Kopperuñcōḷaṅ seated facing north to give up his life by fasting said thus: "My bosom friend is said to belong to a place called Picir; even if he were to stay away when I am wealthy, he would come rushing to my side when I am afflicted" (Puram.215:7-9).

Nalliraiyaṇār said to Kuḷamurattut tuṇṇiya Kiḷ-
liḷaḷavaṇ, "Give me a well-folded garment,
bright like new blooms of *pakanrai* and limit-
less wealth" (Puram.393:16-19). The Cēra
monarch stayed for many days in his war-camp
where the conches blew loudly and other in-
struments produced martial music indicative of
the opulence of his armed might (Pari.50:22-
26). Brahmins had the wealth of the triple-fire
of sacrifice - *Ākavaṇiyam*, *Dhakshiṇakiṇi* and
Kārukapatyam (Muru.181,182). The hero
returning home successfully said that his
beloved would be happy on hearing about his
opulent victory in war conveyed to her by their
kinsfolk (Akam.144:12-18,19). The maid said
to the heroine: "Our opulent father, lord of
numerous jackfruit groves, has also agreed to
give you in marriage to the hero" (Akam.282:11,12).
Tinkling anklets of gold
shone bright at the small feet of children of
opulent families (Kuru.148:1-3). Being
honoured by the king and riding on horses,
chariots and elephants in their presence are not
to be deemed as wealth, but only a result of
one's *karma*; what is deemed as wealth by
noble men is only the wealth of good nature of
a person who relieves the misery of those who
come to him for shelter (Nar.210:5-9). The
heroine's father armed with a spear was a
wealthy person whose riches were derived from
the tusks of elephants in his forest (Nar.342:4-
6). The wealth of a man with mean and un-
charitable mind, will not be of any use to his
people (Kali.10:2,7). Trees burgeoned with
flowers like the wealth of one whose heart was
not weak; Beetles buzzed after seeking honey
from the flowers like lazy persons enjoying
riches without working for the same (Kali.35:1,2).
Lord Tirumāl has a garland of
sacred basil leaves and a flag with the opulent

bird Garuda (Pari.8:1,2).

Celvamakaḷ - Cellamakaḷ (Darling daughter)

The maid said to the hero that the heroine was
the darling daughter of a wealthy family with
abundant jackfruit and heaps of rice
(Kali.50:11-14).

Celvar - Celvattiṇaiyuṭaiyavar (Rich persons)

The city of rich men with drums of their own,
who filled their own bellies instead of helping
others, will remain unknown to fame; it cannot
in any way be compared to the palace of Āy
(Puram.127:8-10). Opulent men adorned with
wreaths of glory-lily happily gave gifts to sup-
pliants (Pati.81:22,23). Rich men with boun-
teous hands gave limitlessly to suppliants
during cheerful mornings (Matu.442,443). Rich
men had coffers in which they kept gold coins
(Kuru.233:2). Wealthy men had mansions of
many storeys (Nar.71:6,7). Opulent lords
chained their elephants with ropes of gold
strands (Aink.356:1).

Celvar Celva - Celvarṅku Celvaṇ (Lord of Lords)

Toṇṭaimāṇ ḷantiraiyaṇ was hailed as the
opulent lord of lords (Peru.456).

Celva/Celvaṇ - Celvattiṇai Uṭaiyavaṇ (Rich man/
wealthy person/ opulent lord)

Pullāṇṇūr Eyirriyaṇār said to Kōpperuṇṇōḷaṇ
when he proceeded against his own sons:
"Opulent lord! If you lose to your sons in bat-
tle you will only establish your ill repute in the
world while your enemies will rejoice"
(Puram.213:17-18). Fasting ascetics seated at
the water front worshipped the divine feet of
the opulent lord Tirumāl with his weapon the
Discus and the garland of sacred-basil leaves
adorning his chest (Pari.31:6-9). The opule

Lord Tirumāl has a lofty flag with the great bird Garuda with curved wings (Muru.151). The opulent sun loved by all moved in the heavens shedding his warm rays over the sea (Poru.135,136). The opulent Moon-God has a magnificence differing from the Sun's (Netu.161,162). The hierophant danced in a frenzy, chanting the great name of the opulent lord Murukan (Akam.98:18,19). The lovely lord with a single-wheeled chariot, the opulent lord of the coastal belt with *kaṇṭal* trees as hedges and backwaters surrounding it (Nar.363:1,2). The heroine said to her maid: "Will it be in keeping with our chaste love, if we were to implore the opulent lord of the wind to reduce its warmth and blow pleasantly upon my lord traversing the dangerous wilderness?" (Kali.16:13-16). The opulent lord of the celestials Indra gave as a part of his virtue, the lovely peacock with spotted fantail to Lord Murukan (Pari.5:58-60). Lord Tirumāl is adored as the impartial lord with the serpent's foe Garudan on his flag (Pari.13:38,39).

Celvi - Talaivi (Queen / heroine)

The queen of Kaṇṭakaykkaṇṇi Nārmuṭiccēral was compared to Aruntati, the greatest of the celestial women (Pati.31:27,28). The heroine stood alone and forlorn, adorned with a wreath of tiger-claw flowers and a garland of blue-lilies, like the very Goddess of the Sea at sunset (Akam.370:9-13).

Celavu - 1. Aka oḷukkattil pirintu cellutal (The hero's journey leaving his beloved at home)
The maid said to the hero that her mistress also would come with him in his journey (Akam.107:1,22). The heroine wished that the woods, should grow beautiful to facilitate the hero's resting under the shade during the hot

day before proceeding on his journey across the wilderness (Akam.345:18,21). The hero said to his heart "You are always harping on the journey without caring for my words because of your excessive desire for wealth" (Akam.317:16-18). The maid comforted the heroine and asked her to refrain from weeping; for surely the hero would give up his proposal to go abroad (Kuru.135:4). The heroine said to the maid: "If my lord were to really go on his journey it will harm my life; therefore the only way to stop his going, is for us to meet him personally and request him to give it up" (Nar.79:8-10). The maid prevented the hero from going on his journey telling the hero: "Is it proper on your part to leave my lady thus; her flowery eyes welling with tears? Please stop your journey" (Nar.325:6-9). The hero returning after successfully completing his work said, that his journey was over, as his monarch had no more wars to fight (Aink.426). The maid said that the hero stopped his journey as he was delighted with her words which acted as a good medicine to his heart (Kali.17:18,20).

Cevvarakku - Ceymeluku (Red lac)

The door-frame had a majestic double-door fixed with iron bands and nails and a padlock daubed with molten lac (Netu.80-86).

Cevvari - 1. Nāraivakai (A kind of stork)

On the shore, the shell-fish made marks on the sand along with storks (Pati.23:21,22).

Cevvalal - Vilakku (Lamp)

In the evenings women began to light lamps with burning flame (Kali.119:1-3).

Cevvali - Paṇ (A Palai tune)

Aricil kilār said to Pēkan that he sang the

praise of his hill- country playing the *cevvaḷi* tune on the *yāl* (Puram.146:3,4). Cowherds driving home the cattle played on their flutes the *cevvaḷi* tune distressing to the ears of separated lovers (Akam.214:12-13). At eventide, the humming of the bees in *cevvaḷi* tune subsided like the distracted words of the heroine (Kali.143:36)

Cevvān/ Cevvānam - *Cekkar vāṇam* (Red sky)

The victorious sword, stained with blood, looked beautiful like the ruddy sky in the evening (Puram.4:1,2). Lord Civaṇ has a complexion like the red sky and sharp curved teeth resembling the crescent moon in the sky (Akam.invo.8,9).

Cevvi - 1. *Kālam* (Time)

The minstrels were guided to go to Nalliyakkōṭan's Vēlūr: "If during the time of evening when the hot rays of the sun grow milder as he sets in the west, you reach Vēlūr, you will get rice cooked with tamarind sauce to satisfy your hunger" (Ciru.170- 177). At the time when the male sparrow returned to its own nest after meeting with another female elsewhere, its female sparrow along with its fledgelings refused it entry into their nest (Nar.181:1-5). During midsummer time the small flow of water covered by foam, made a rippling sound (Kali.48:18).

2. *Patam* (Mature condition)

Though there were many bulls which could be used to plough the field which was wet and in a proper condition to be ploughed, the farmer would choose only the best among the bulls for the task (Puram.289:1-3). In the elevated ground with red soil common- millet ripe for harvest grew luxuriant (Kuru.282).

3. *Alaku* (Beauty)

The small flowers of the tiger-claw tree along with the fallen flowers of the beautiful *marutam* tree adorned the water-front (Kuru.50:1-3). The bin for storing paddy was marked by beautiful spots at its base (Nar.26:2,3). Her beautiful breasts helped the hetaera in winning the love of the hero (Pari.Ti.2:42,43).

Cevvi kāṭṭutal - *Alaku kāṭṭutal* (To make a face)

Peruñcittiraṇār's wife unable to relieve the hunger of her baby- son said to him: "Let me see you make a face thinking of your father who has not given you food" (Puram.160:18-22).

Cevviyōr - *Naṭunilaiyāḷar* (Upright persons)

Uṛaiyūr mutukanṇaṇ Cāṭṭaṇār blessed Cōḷaṇ Nalañkilli that he might untiringly carry out his duties, like punishing evil-doers and favouring upright persons (Puram.29:9-12).

Cevvēlāṇ - *Murukaṇ* (Lord Murukaṇ)

The sulking heroine angrily said to the hero: "Did you meet the holy ascetics at Tirupparaṇkunṇam in the rainy season singing Lord Murukaṇ with his red spear that had slain Cūrapanmā?" (Kali.93:26-28).

Cevvēl - *Murukaṇ* (Red Lord Murukaṇ)

The spear in the divine hand of Lord Murukaṇ is our only succour (Muru.Ve.2,3). The heirophant invoked the red Lord Murukaṇ in the frenzied dance, hailing him as the son of the Destroyer, the God Civaṇ (Pari.5:13-150)

Cevi - 1. *Kātu* (Ear)

Ēñiccēri Muṭamōciyār sang the praise of Āy thus: "If my ears were to listen to the praise of

any but him, may they become dry like an unused well in a ruined village" (Puram.132:3). The barn-owl and the male vulture with red ears moved about with goblins in the crematory (Puram.238:2-5). The new-born pup had curved ears and eyes that had not yet opened (Ciru.130). The rabbits had long ears resembling the outer petals of lotus flowers (Peru.114,115). Milch-cows looking for the calves with lack-lustre eyes lowed in pain bending their ears (Akam.63:10,12). The long-stalked broad leaf of the lotus growing in the pond, swayed like the ears of a tusker, whenever the wind blew (Akam.186:3-6). Even when the hero's chariot did not come, the heroine thought that her ears heard its sound (Kuru.3:5). The male vulture had ears ruddy like flame (Nar.352:4). The maid said to the hero that her mistress would become uncontrollably angry even if her ears were to hear about his extra-marital liaison (Aink.84:1). The sound of bells disturbed the sleep of the heroine like the drum-beat at dawn of the invader falling upon the trembling ears of the defender inside the fort (kali.70:20,21). The herdsman vanquished the red bull charging against him by catching hold of its horns near its ears (Kali.103:50,52). Men and women would come to the river Vaikai and fill their ears with the sweet joy of music sung in proper measure (Pari.11:69).

2. Cevvi (Time)

Wayfarers harassed by bandits, climbing the tall branch of trees, would look out for the time and place when vultures hovered in the sky in search of prey (Akam.285:9-11).

Cevīṭu - Kātukēlāmai (Deafness)

The conches pealed forth making ears deaf

(pari.2:38-40).

Cevili - Cevilitāy (Foster-mother)

A new-born child slept on a soft bed embracing his fostermother after suckling milk (Peru.249,252).

Ceviliyar - Cevilitāyar (Foster-mothers)

Fair-faced foster-mothers, their hair streaked with grey gathered together and comforted the heroine assuring her that her husband would return soon (Netu.152-154). When they were young, the hero and the heroine continued to quarrel with each other over trifles, though the foster-mothers intervened and tried to make peace between them (Kuru.229:3,4).

Cerram - Cīnam (Anger)

Holy seers had minds free from long-standing anger (Muru.131,132). The court of justice had men with minds that were not swayed by anger on the one side or joy on the other. (Matu.490,492).

Cerravar - Pakaiyar (Enemies)

Māṅkuṭi Marutaṇār eulogised Talaivalaṅkāṇātuc ceruvenṇa pāṇṭiyaṇ Netuṇceliyaṇ thus: "You know how to elevate the families of your friends to a high position; you take away also the kingship from your defeated enemies" (Matu.131,132).

Cerrār - Pakaiyar (Enemies)

The hero said that he was proceeding against the enemies of his king to vanquish them by destroying their forts (Aink.4:9). The heroine vowed that she would not rest without embracing the hero's chest, so that the eyes of her enemies - gossiping women - no longer looked at her with scorn (Kali.104:65,66).

Cerrai - Cīrutūṛul Kuppai (Dust)

The house-wife cleaned the cotton by removing the husks and dust from it before spinning it (Puram.326:4,5).

Cerrōr - Pakaivar (Enemies/foes)

Pēreyil Muruvalār eulogised Nampi Neṭuñceliyaṇ saying that he destroyed his enemies, root and branch (Puram.239:4). War-elephants battered down the well-guarded forts of the enemies (Pat.228,229,231).

Ceral - Vekuṭci (Anger)

The war-elephant had an angry look (Puram.22:3-8).

Cerivu - 1. Nerukkam / Uṛavu (Denseness/Closeness)

Karikālaṇ routed the densely-packed swordsmen of the enemy regiment (Pati.225,226). The closeness of relationship between two persons would be indicated, by one not refuting the remarks of another (Kali.133:11). The groves and the mountain-pools became lovelier because of the dense clusters of flowers covering them (pari.18:31,33).

2. Aṭakkam (Self-restraint)

Uṛaiyūr mutukaṇṇaṇ Cāttanār praised Cōlaṇ Nalaṅkiḷli that he possessed a self-restraint unknown even to the wise men of intellect (Puram.30:6,7).

Ceru - 1. Cey / Cēru (Field /mud)

If an elephant were to be left alone in a field to feed by itself, its leg would ruin more paddy than the amount eaten by it (Puram.184:3,4). Pōntai had many big fields covered by water (Puram.338:1-4). The field became slushy as the bulls fought among themselves, making

ploughing unnecessary (Pati.13:2). The long-stalked *neytal* flower standing in the watery field wilted because of the heat from the sugar-mill (Pat.11,12). Mountain-paddy and white paddy grew luxuriant with white stalks, the ears of corn ripening in the breeze blowing through them (Malai.114,115,123). Braceleted women tired of water-sport, would pluck the reed from the hedge of the tank and shoo away the white storks from the field (Akam.226:4-6). The swan slumbered in the field where superior paddy grew with curved plumpears of corn (nar.73:6-8). In the field where *karantai* plant grew, the male crab leaving its mate, cut the slender stem of the bind-weed creeper (Aink.26:1,2). Tēnūr had beautiful fields where water-lily flourished (Aink.36:2). In the field full of water, along with blue-lily with uniform petals, the water-lilies with well-arranged petals also grew luxuriant (kali.75:1,2). The white cascade descending from the hill, spread over the fields of the farmers; from the ornaments of women at play, blue sapphires fell and smashed the fields (Pari.17:40,41).

2. Pātti / Uppu pātti (Salt-pan)

From the big salt-pan in the backwaters, workers removing white salt, shouted noisily (Matu.117). White salt got separated in the salt-pan after the sea-water let into it, had evaporated in the sun (Akam.207:1,2). When the rains failed, the back-waters dried up and the mud becoming parched, it became a salt-pan where white salt flowered (Nar.311:1-5).

Cerrunar - Pakaivar / Alittarkkuriyār (Enemies)

Lord Murukaṇ's had not unlike powerful thunder, destroyed enemies (Muru.5). Cēliyaṇ destroyed in fierce battle, the war elephants of his enemies (Akam.46:11-13).

Cerumpu**Cerumpu - *Cirāmpu*** (splinter /sliver)

The boar had small eyes and thick hair like the splinter of a black palmyrah tree (Akam.277:8).

Ceruvar - *Pakaivar* (Foes)

Auvaīyār sang of Atiyamān, that the redness of his eyes angry with his foes did not change even after seeing his darling son (Puram.100:10,11). The maid refused permission for the night-tryst for the hero as she was afraid someone might come along to the delight of their foes and causing anguish to them (Kuru.3336:1,2).

Ceruvōr - *Pakaivar* (Enemies/foes)

It was impossible for idle stay-at-homes to destroy the arrogance of enemies and to help manfully those who came to them for relief from trouble (Akam.231:1,2).

Cenni - *Talai / Muṭi* (Head)

Kārikkiḷār said to Pāṇṭiyan palyākacālai mutukuṭumip Peruvaḷuti: "May your head bow only before hands of brahmins well-versed in the four Vedas, raised to bless you with longevity" (Puram.6:19,20). The crescent-moon adorned the beautiful head of the blue-throated Lord Civan (Puram.55:4). The minstrel wore on his head a golden lotus, bright as flame that had not bloomed in any pond (Puram.364:2,3). The head of the angry elephant with over-flowing ichor, was haunted by buzzing bees (Pati.82:4-6). Karikāla vanquished in battle, the two great monarchs who wore on their heads, wreaths of palmyrah and neem (Poru.143,146). The heads of elephants became slushy with odorous ichor (Matu.44,45,46). The heads of young men were adorned with wreaths of close-set clusters of mader flowers (Akam.301:11,12). The tiger-

cubs had heads stained with the blood of wayfarers on whose heads they pounced (Nar.2:3,5). Travellers across the wilderness, adorned their heads with clusters of flowers from the trees in the tract (Aink.301:1,2). The heroine said: "Upon my tresses landed a wreath of flowers adorning the head of the bull-fighter that was tossed by the spotted bull with its horns" (Kali.107:6,7). Upon the head of the elephant, lay a forehead-piece bright like fire (Pari.21:1,2).

2. *Malaiccikaram* (Mountain-peak)

The mountain range had heaven-kissing peaks where clouds nestled (Kuru.144:6,7). The mountain had peaks that pierced the clouds moving in the sky (Nar.28:7,9). When Lord Civan destroyed the triple-cities, the Himālayās with tall peaks, became his bow (Pari.Ti.1:76,77).

3. *Ucci* (Top)

The storeyed mansion had a top which could not be reached even with a ladder (Peru.347,348). The stork that had fed upon the fish in the watery field, stayed in the top of the *marutam* tree (Aink.70:1,2).

4. *Cōlan* (Cola king)

Mātaḷan maturaik Kumaraṇār said to Ilavantikaippalli tuñciya nalaṅkiḷi Cēṭcenni thus: "Those who opposed the Cōla monarch with stout hands and chariots, would not know what will happen to them; those who resisted the might of his armies, did not survive; while those who bowed at his feet were not known to suffer" (Puram.61:12,19). The heroine was beautiful like the town called Āreṇu belonging to the Cōla king with righteous administration,

with *atti* garlands adorning his chest
(Nar.265:5,6).

Cenniyar - Pāṇar (Minstrels)

Minstrels were guided to go to villages where archers lived along the wild tract; they would get from hunter-women boiled meat and roasted meat, piled upon teak leaves for their kinsfolk and themselves, if they declared that they were *pāṇars* of the lord of the ruddy hills

(Peru.103,105). Minstrels played on their small *yāl* before angry deities, hard to appease (Nar.189:2-4).

Cenniyar perumān - Cōlan talaivan (The Cōla chieftain)

The spears left behind by the army-men of the Cōla chieftain, defeated by the Cēra king, were more numerous than the villages obtained as gifts by the poet Kapilar (Pati.85).

Cē

Cē - *Kālai* / *Ēru* (Bull)

Piṭṭaṅkorraṇ gave away to charity white-complexioned pedigree bulls along with shelters for them (Puram.171:8,11).

Cēe - *Ēru* (Bull)

The herdsman overcame the angry bull charging against him, seizing with his hands its powerful horns (Kali.103:50-52).

Cēey - *Murukaṇ* (Lord Murukaṇ)

Kapilar sang the praise of Ceraman celvak katunko Vāliyātaṇ comparing him to Lord Murukaṇ in his war-like prowess (Puram.14:16-19). Vaṭamavaṇṇakkaṇ Peruṇcāttanār said of Tērvan Malayaṇ that he resembled the Divine Child Murukaṇ, Lord of the high mountain which caused the heavy rains (Puram.125:18-20). The devotee was guided to go to Lord Murukaṇ, thus: "With a prayerful heart if you go towards the perfect feet of the Divine Child, with the blemishless red spear of incalculable fame, that cut off the great mango tree, you will get what you desire" (Muru.59-66). The hill was sacred to the Divine Child, Lord Murukaṇ, with his rolling heroic bracelets, war-elephant with ruddy tusks, and red straight arrows that struck down the demons in battle (Kuru.1:1-3).

2. *Makaṇ* (Son)

The Red Lord Murukan is the son of God Civa, the Destroyer of the world (Pari.5:13).

3. *Cēruvārtan* (Cēru king)

See *Kōcceramāṇ yānaikaṭcēy māntaraṇcēral Irumporai*.

4. *Ēru* (Bull)

The herdsman leapt upon the mighty bull, fearless of its anger (Kali.104:25).

Cēkkai - *Kaṭṭil* / *Iruppiṭam* (Cot /bed /couch)

Poet Mōcikirāṇār lay asleep on the royal cot for the royal drum, covered by flowers soft like the foam of oil; Takaṭūr peruṇcēral Irumporai, the cēra monarch, however, fanned him till he woke up, instead of slaying him for this act of lese-majesty (Puram.50:5-10). The king slumbered upon the bed bright with many flower-garlands, after embracing the fragrant arms of women adorned with choice bracelets (Matu.712,713). The fathers of *kuṛava* maidens, not finding a suitable place for sleeping where they had gone to hunt, went back to their houses to rest on beds of tiger-skins. (Akam.58:3-6). The maid said that the cold northwind blowing at mid-night, would trouble even lovers on their beds, locked in passionate embrace so intimate as if they had just one life between their two loving bodies (Akam.305:4-8). The heroine, grieving at the advent of the rainy season, said: "My lord, he has gone across the wilderness in order to earn wealth; and I lying alone here as my bed, do suffer much, my radiant bangles coming loose" (Kuru.216:1-4). In the moonlit evening the hero lay on his short-legged cot strewn with fragrant flowers fondly embracing his son, while the mother hugged his back (Kuru.359). The heroine unable to bear the pain of the delay in her marriage lay on her coach trembling like a peafowl that had shed its ocelli, her body scorched by the fire of passion (Kali.137:5-7). Lord Tirumāl, his aquamarine hue contrasting with the white ocean of milk lay in his conscious sleep upon his bright bed

of the great serpent with its thousand heads blazing with fulgurant gems (Pari.13:26-29).

2. Puṇarcci (Amorous union)

It was not possible for a good wife to prevent her husband from going to his paramours for amorous union, or to keep him away from herself for good, because he had so betrayed her (Pari.20:86,87).

3. Taṅkuta (Dwelling)

The mountain-goat dwelt in the steep hill-side (Kuru.87:1).

Cēkkōl - Ānirai Kavartal (Capture of cattle - Abaction)

Abactors about to capture the cattle of others by stealth, would beat upon their drums well-tied with thongs (Akam.63:17-19).

Cēkkōl taṇṇumai - Ānirai kavaruṅkāḷ araiyum parai (The drum beaten during abaction)

The male vulture flew away, scared by the sound of the drum beaten by warriors of the hamlets during abaction (Akam.297:16,17)

Cēkampūtaṇār - Pulavar (A Poet)

See 'Cēntaṇ Pūtaṇār'.

Cēkā - Cēvakā (Groom - vocative)

When the hero who had returned from a visit to his paramour, lied that he had just come back after horse-riding, the heroine ridiculed him addressing him as a groom (Kali.96:22).

Cētcenni Nalaṅkiḷli - Cōlaṇ Nalaṅkiḷli (Cōlaṇ Nalaṅkiḷli)

Uraiṇyūr mutukaṇṇaṇ Cāttaṇār sang about this Cōla king, addressing him as 'Cētcenni Nalaṅkiḷli' (Puram.27:10). During his life-

time, other kings who were afraid of his power would not blow on their right-whorled conches, but kept them suspended from their gates, like nests of weaver-birds (Puram.225:9-13).

Cētpulam - Neṭuntolaivu / uyarnta iṭam (Distant place / far country)

Kaṇṭirakkōṇ had such a reputation for munificence that even women of his land would give she-elephants as gifts to suppliants, when their husbands had gone to far countries (Puram.151:2-6). The woman of a warrior clan, gave to minstrels and other guests, fine food like porridge cooked with curds and the meat of the monitor-lizard that had been caught by the hunter-children on the banks of the pool, without having to go to distant places (Puram.326:7- 12). The red-legged male pigeon with spots and stripes, went with its small mate to a distant place (Akam.271:1,2). Salt-merchants, calling out the price of salt produced on saline tracts, went to distant places along dusty tracks (Akam.396:1-3).

Cēṭal - Pavaḷamallikai (Night-flowering jasmine)

The heroine and her maid culled flowers like cēṭal, and piled them on the rock (Kuru.82,98).

Cēṭu - 1. Tiraṭci (Troop)

Hunter-women, gathering in bamboo-pipes, the mahua flowers left over after the troop of female bears had eaten them, would sell them in the village streets (Akam.331:3-7).

2. Perumai (Bigness)

From the big silver bowl, the heroine fed milk to her pet parrot (Kali.72:3).

Cēnan - Neṭuntūrattil uḷḷavaṇ (Person afar off)

Though the petty chieftain called Anikai was in

a far-off place, he was a close friend of the Cera king (Pati.44:10,11).

Cēṇṭaiyar - *Neṭuntolaivil uḷḷavar* (Persons afar off)

The heroine affirmed that though her lord had gone to a far-off place after parting from her, he would surely return without delay (Akam.183:3-5).

Cēṇor - *Neṭuntolaivil uḷḷōr* (Persons afar off)

The urchins climbing on the massive backs of the buffaloes appeared to people from a distance, like female monkeys upon round rocks (Akam.306:3-6).

Cēṇōṇ - *Neṭuntolaivil uḷḷōṇ* (Person in a distant place)

The *kurava* living in the distant hillside, killed the boar that had fallen into the wide-mouthed pit intended to trap it (Malai.294, 295). The wild pig lay athwart the pathway, with the sharp arrow shot by the hunter in the high machan, sticking to a vulnerable part of its body (Malai.243-247). It rained, with lightning blazing like the burning fire-brand in the hand of the watchman (Akam.73:13-16). The *kurava* upon the high machan kindled his fire-brand, which emitted sparks intermittently like the stars in the sky (Kuru.150:1,2). Peacocks dwelt in the high machans in the forest built by the watchman of the millet-field (Nar.276:5,6).

Cēta / cētāṇ - *Cevviya ākkaḷ* (Tawny cows)

The ruddy dust raised by the tawny-coloured cows of the *koṇkars*, going to drink the brackish water from the well dug in the hard ground, rose up in the sky (Akam.79:3-5). The tawny coloured cow with its calf, after eating the plump drupe of the jack-fruit, would drink the

cool water in the hillside over-grown with bamboo (Nar.215:2-5). The calf of the small horned tawny cow could not recognize its own dam, as it was covered by the pollen from the glory-lily flowers shaken off by it (Nar.359: 1-3).

Cētikai *Kutiraiyuṭalil kuttum vaṇṇattolil* (Coloured mark on a horse's body)

The horse's body was covered by marks in various colours stamped on it with the backs of bamboo-measures, in different sizes, quart and full (Kali.96:27,28).

Cētaṅkaṇṇaṇār - *Pulavar* (A Poet)

Son of one Cētaṇ, he had the given name Kaṇṇaṇār; this poet is the author of two poems Akam (350) and Naṇṇai (54), both in *neytal tiṇai*. In the Akam poem, the maid indirectly urges the hero to expedite his marriage with the heroine, when she requests him to go over to their house before returning to his place. In the poem in Naṇṇai, the heroine in the excess of her passion, implores the stork to go as her messenger to the hero in the evening.

Cētaṅkīraṇār - *Pulavar* (A Poet)

Son of one Cētaṇ, this poet with the given name of Kīraṇār, has composed only one poem, Kuṇṭokai (311). The heroine in this poem speaks to her maid, in the hearing of the hero waiting by the wall outside, referring to the malicious gossip of women on seeing the chariot of the hero rushing through her village.

Cēntampūtaṇ - *Pulavar* (A Poet)

See Cēntampūtaṇār.

Cēntampūtaṇār - *Pulavar* (A Poet)

Son of one Centan, the poet with the given

name Putanar, is the author of Nar.269, Akam.287, 84, Kuru.90,226 and 247 and Nar.69 and 261. The name occurs also as Cēkamputanar and also as Maturai Eḷuttāḷan. His poems are cast in all the genres excepting Marutam. He has finely described the *mullai* tract after rains (Akam.84), and eventide after the day (Nar.69), and salt-merchants wending their way to western tracts with loads of salt on donkey's backs. (Akam.207).

Cētan - *Ārkāṭṭu Iḷavaracan* (A prince of Arcot)

He had many tuskers tethered to the big *marutam* trees in the water-front on the bank of the river Kāviri; he captured many inaccessible forts of his enemies; bounteous as the rain, his spear was ever stained with the blood of his foes. Arcot belonged to his father, Aḷici.

Cētankannanār - *Pulavar* (A Poet)

See Cētan

kannanār

Cētankīraṇ - *Pulavar*

See Cētan

kīraṇ

Cētanpūtaṇār - *Pulavar* (A Poet)

See Cētan

pūtaṇār.

Cēppu - 1. *Vayal* (Field)

The lotus with fresh green leaves bloomed, in the watery field (Kali.74:2,3).

2. *Civappu* (Red colour)

When a certain woman came towards him with intent to embrace him, the hero trembling with fear, hid behind the heroine, whose eyes already inflamed with toddy, now became redder because of her displeasure, not yet mollified by husband (Pari.7:67-70).

Cēmpu - *Cēṭivakai* (Colocasia tuber)

The cooking vessel in the kitchen of the Cēra king was full of pieces of meat and colocasia tubers and stems. (Pati.24:20-22). The minstrel was instructed by another to take as food, the mature tuber of sweet potato along with the thick leaves of the colocasia, if they were sated with the tender kernel of the unripe palmyrah fruit (Peru.360-362). The fields were overgrown with coconut and plantain trees and the broad-leaved colocasia plants (Pati.8:16-19). The pig ate with relish the plump tubers of the colocasia plants with broad leaves bright as gem (Akam.178:2-5). The plump swaying leaf of the colocasia in the hillside resembled the ear of a bull-elephant (Kuru.76:3,4).

Cēmaceppu - *Cēmittu vaikkum ceppu* (Vessel for keeping something)

The maid said to the wise elder: "Revered Sir, May you get cooked rice of superior paddy mixed with ghee, as alms from a single house, and also warm water in a vessel, suitable for drinking in this cold dewy season" (Kuru.277).

Cēmattirai - *Kāval tirai* (Curtains for a bed)

Giving up their sulking and driven by passion, women let down the curtains of their soft beds, to have amorous union with their husbands (Pari.10:32,34).

Cēlavaccu - *Vaṇṭiyin accu mūrintuḷik kāppāka amaiyum accu* (The auxiliary axle-tree of a cart)

Auvaiyār hailed Pokuṭṭeḷiṇi the noble lord protecting his people even like the auxiliary axle tree kept by the salt-merchants for use against any emergency (Puram.102:4-6).

Cēy - 1. *Makan* (Son)

The sulking heroine in a huff, said to her husband: "I have just been from confinement after the birth of my son and hence ugly as a goblin to you; your other women are pure and fragrant; therefore, go you to their houses" (Aink.70:4,5).

2. *Civanta ēru* (Red-coloured bull)

The red bull was of frightful aspect of the colour of Lord Murukan, with his victorious spear (Kali.104:14). The red bull had legs white as the fine silvery garment of Lord Murukan hanging down to his feet (Kali.105:17,18).

3. *Pāṇṭiyan* (Pāṇṭiyas)

The city of Maturai, Kūṭal of storeyed mansions, belonged to the Pāṇṭiya monarch (Pari.Ti.11:2).

Cēynāṭṭār - *Tolaivāṇa nāṭṭilluḷḷōr* (People of distant lands)

The heroine unable to bear the pangs of separation grieved and said that her lord who had gone to a distant land, was still far away from her (Kuru.64:5). The maid comforted the heroine, pointing to the advent of the season for his return, and said: "My friend! though our lord has gone to a far country, he has great love for us and will surely return soon" (Nar.115:7-9).

Cēynāṭu - *Tolaiviluḷḷa nāṭu* (Distant land)

The hero parted from his beloved, making her arms grow emaciated, and went across the fearful forest in order to earn bright golden jewels and other riches for the heroine (Akam.1:8,9,10). The hero parted from the heroine making her bamboo-like arms to be-

come lean, so that he might acquire wealth from abroad (Akam.59:16-18). The mother of the heroine grieved that her daughter had left her steeped in misery, believing in the false words of promise of the youth; she became sad when she thought how her darling girl had to eat gooseberries and drink the water from the pool on their way to a far country (Nar.217:3-8). The maid happily said to her mistress, the heroine: "Our lord who left you for a distant land in order to earn wealth, making your bracelets come loose, has returned now to relieve your distress" (Kali.29:23-26).

Cēymaiyaṇ - *Neṭuntolaiviṇaṇ* (Person at a distance)

Karuvūr Kaṭappillai singing the praise of Nāṇ-cil Vaḷḷuvaṇ said that he was far beyond the reach of his powerful foes, who could not dream of approaching him (Puram.380:10).

Cēyari - *Cevvari* (Red streak)

The heroine had cool red-streaked eyes from which the dammed-up tears fell in drops (Kuru.86:1). The hero begged the maid-companion to tell him a way to survive, as he had been afflicted by the perverse glances from the red-streaked cool eyes of his beloved, sharp as a bloody arrow piercing raw flesh (Nar.75:5-10). The youthful maiden had cool eyes, streaked with red (Aink.52:2,3).

Cēyaḷ - *Neṭuntolaivil uḷḷavaḷ* (Woman at a distance)

The hero said to his heart that they were afflicted with misery at the thought of the heroine, inaccessible and far-removed from them (Kuru.128:4,5).

Cēyalaipalli - *Neṭiya mulaiyākiya iruppiṭam* (A - long deep cavern)

The porcupine dwelt in a long deep cavern in the hillside (Malai.300).

Cēyākkai - *Murukaṇṭaiya yākkai* (The body of the Lord Murukan)

Holy seers knew from their intuition that the embryo of the body of Lord Murukan mutilated by the great God at the request of Lord Indra, was the future commander-in-chief of the Heavenly hosts (Pari.5:31-37).

Cēyār - *Neṭuntolaivil uḷḷavar* (Person at a distance)

The heroine said to her maid: "I can resolutely stop my heart that tries to go towards my lord who is far away; but this cold northwind harassing me, overcomes my resolve" (Kali.29:10-13).

Cēyāru - 1. *Ōr āru* (A river)

The player-minstrels were guided to proceed along one bank of the river Cēyāru, pleasant to the beholders, with its unceasing yield of fresh revenue (Malai.476,477). Persons who had died without leaving a good name in the world, were more numerous than the fine dark sands of the pleasant-looking Cēyāru river, fed by the cataracts from the tall hills (Malai.554-556).

2. *Neṭuvali* (long pathway)

The heroine said to her maid in the hearing of the hero waiting by the wall outside: "It will be nice if we can get someone who could traverse the long pathway and inform our lord that the heroine is easy of attainment now" (Kuru.269).

Cēyitaḷttāmarai - *Centāmarai* (The Red Lotus)

The red-petalled lotus blooming in the field,

shone bright like the sacrificial fire fostered by learned brahmins (Puram.397:19- 20).

Cēyilai - *Civanta aṇikaḷai aṇintavaḷ* (Women with perfect jewels of pure gold)

Kapilar hailed Celvak kaṭuṅkō Vāliyātan as the husband of the woman with perfect golden jewels, whose forehead exuded fragrance far and wide (Pati.65:10). The heroine said to her maid addressing her as a woman of perfect jewels, that the hero had perhaps gone across the wilderness, marked by hills all along the way, (Kuru.281:5,6). After they had played together in the grove by the sea, the maid said to her mistress the heroine: "Lady of perfect golden jewels! We shall go ahead! follow us close behind towards our home" (Nar.398:6,7).

2. *Civanta Aṇi* (Red jewels)

Kapilar instructed the minstrel's-wife to go to Velpari, where she was sure to get red jewels of gold as gifts (Puram.105:1-8).

Cērp̥par - *Kaṭarṅkarai talaivar / Neytal nilat-talaivar* (Lord of the coast)

The heroine said to her maid that it was the proper occasion for the lord of the coast with screwpine trees, to ask them how they were and relieve their distress (Kuru.219:6,7).

Cērp̥pa / Cērp̥pan - *Neytal nilattalaivan* (Lord of the shore/coast)

The maid said to the minstrel-companion of the hero that formerly the Lord of the cool shore, used to come frequently to their place, though sharks might roam about in the backwaters and foul-mouthed women might indulge in malicious gossip against the lovers (Akam.50:1-6). The maid said to the hero who had come to the tryst-by night: "Lord of the cool sea-coast! Y

have come in this dark night fearless of the hazards on the way beside the backwaters haunted by crocodiles and sharks" (Akam.60:1-3). The maid said to the hero: "Lord of the coast! Our small village is the one over there! Why don't you stay this night in our place, on account of my mistress with lovely cool eyes?" (Akam.350:7-9,15). The maid indicated to the hero, the location and the tryst by night: "Lord of the coast! please come tonight to the fragrant grove with *punnai* trees to meet my lady" (Akam.360:15-19). The heroine spoke anguished words as she thought of the cruelty of the lord of the coast with groves (Kuru.145). The heroine said: "Pale sallowness has begun to spread on my forehead when the lord of the shore parted from me; how did the pallor know about his departure?" (Kuru.205:3-7). The heroine said to maid: "What else is there to lose, except my life, if the lord of the sea-shore were to leave us?" (Kuru.334:4-6). The heroine said to her maid in the hearing of the hero waiting by the wall outside: "Before our union with the hero, even the shore with small-flowered tiger-claw trees, was pleasant and sweet to us; but after he has left me even that has become hateful" (Nar.3:5-7,12). The maid said to the heroine, in the hearing of the hero waiting by the wall outside, indicating the heroine's confinement to the house under strict watch by the mother: "Is our intimacy with the Lord of the Coast, fated to be destroyed by pale sallowness?" (Nar.63:7,11). The maid indicated to the hero, the tryst by night with the heroine saying: "Lord of the coast! Pleasant and sweet is our village! there is no harm in your coming here" (Nar.331:8-10). The maid said to the foster-mother when the hero delayed his marriage with the heroine: "The lord of the coastal tract has forsaken our arms! Whose

then, are the arms which he prefers to ours?" (Aink.108). The maid urged the hero to expedite his marriage with the heroine saying thus: "Lord of the shore! If you really want to relieve the distress of the heroine, whose charms are wasting away, this is the right time for you to go to her, riding in your chariot" (Kali.121:6-23). The maid chastised the hero thus: "Lord of the coast! Is it because my lady met you without failing a single tryst made by you, even if it be at midnight, that you have forsaken her thus? or is it because she has been ever thinking of the arrival of your chariot? Lord! Please favour her with your love and cure her malady of love" Thus she urged the hero to expedite his marriage with her mistress (Kali.127:5-22). The hero, Lord of the Sea-coast, hearing from his hiding place, the song sung by the heroine and her maid as they played on the swing about the distress caused by him to his lady-love, came forward himself and joined them, pushing the swing to and fro (Kali.131).

Cērp̥pu - *Neytal nilam* / *Kaṭṭarkarai* (Sea-coast)

When the watchmen in the millet-field in the land of Cēramāṇ kōkkōtai Mārpan, beat instruments for chasing parrots away from the corn, birds in the neighbouring field and in the sea-shore beyond, would be scared by it and rise up and fly away (Puram.49:4-6). The heroine suffered the pangs of separation after the hero had left her, as she could not any longer enjoy the sight of the crabs at play in the cool slush beside the sea-shore (Nar.123:10,11).

2. *Uppaḷam* (Salt-Pan)

In regular order, went the carts loaded with salt produced in the salt-pans beside the grove by the sea, where the fishing boats had been tied

to the dark trunks of the *punnai* trees
(Nar.354:1- 9).

Cēramān antuvañcēral Irumporai - Cēra vēntaṅ
(A Cera monarch)

He was perhaps an enemy of Cōlaṅ muṭittalaik Kōpperunarkilī. Once when the Cēra king be-seiged Uraiyūr, the tusker he was riding upon grew mad, and uncontrollable by its mahout, and entered into the city; while he sat unafraid on its back, the admiring Cōla enquired of the poet Ēniccēri Muṭamōciyar about the rider and learnt that he was the brave Cēra king himself (Puram.13).

Cēramān Ilaṅkuṭṭuvaṅ - Pulavar (A Poet)

Belonging to the Cēra royal line, the poet called Ilaṅkuṭṭuvaṅ, has Akanānūru (153) to his credit. In this poem, the fostermother speaks sadly about the tenderness of her darling daughter and the hardship of the forest through which she had gone with her lover.

Cēramān kaṭalōṭṭiya velkelu Kuṭṭuvaṅ - Cēra vēntaṅ (A cēra king)

Also called "Vēl kelu Kuṭṭuvaṅ". See Kaṭal-pirakkōṭṭiya Ceṅkuṭṭuvaṅ.

Cēramān kaṭalōṭṭiya velkelu Kuṭṭuvaṅ - Cēra vēntaṅ (A Cera King)

See 'Kaṭal pirakkōṭṭiya Ceṅkuṭṭuvaṅ'.

Cēramān kaṭuṅkō Vāliyātaṅ - Cēra vēntaṅ (A cēra king)

See 'Cēlvakkaṭuṅkō'.

Cēramān kaṇaikkāli-rumporai - Cēra vēntaṅ (A Cera king)

This Cēra king fought with Cōlaṅ Ceṅkaṇān at Tiruppōrppuṇam and was defeated and captured

by him. When he was imprisoned in Kuṭavāyirkkōṭṭam, he asked the guard for some water to drink; the jailor took his own time for it and purposely brought it late to the thirsty monarch, who refused to touch it and gave up his life. The poem sung by him (Puram.74) reveals his noble nature and high sense of honour and self-respect.

Cēramān karuvūrēriya olvāṭ kōpperuñcēral Irumporai - Cēra vēntaṅ (Cēra king)

His given name being Kōpperuñcēral Irumporai, the other terms are honorifics prefixed to the name. Poet Nariverūut Talaiyār, is said to have been cured of some ailment in his body, at the very sight of this monarch (Puram.5. Footnote)

Cēramān kuṭakkōc Cēralirumporai - Cēra vēntaṅ (A Cēra king)

Also known as Kuṭakkō iṭaṅcēral Irumporai, (Pat.Pa.9), he was the hero of the ninth decad in Patiruppattu composed in his honour by Peruṅkuṇṇu Kīlār. He gave the poet thirty thousand gold coins besides, enriching his house and his village without his knowledge and stationing a troop of bodyguards for his protection. The two poems in Puram (210,211) sung by the poet mentioning that the same king had deceived him, were perhaps written before he knew about the largesse given by the king unknown to the poet.

Cēramān Kuṭakkōccēralātaṅ - Cēra vēntaṅ (A Cera king)

See Kuṭakkō Neṭuñcēralātaṅ.

Cēramān Kuṭṭuvāṅkōtai - Cēra vēntaṅ (A Cēra king)

Kōtai being his given name, he was called Kuṭ-

tuvaṇ kōtai, as he belonged to Kuṭanātu in Cēra country. In Puram (54) by Kōṇāṭṭu eṇicilūr māṭalaṇ maturaik Kumaraṇār, the poet speaks eloquently about his limitless munificence to all and his easy accessibility to suppliants while enemy-kings could not dream of approaching him.

Cēramān Kōkkōtāimārpan - *Cēra ventan* (A cera king)

Called Kōtāimārpan and Kōtai, he was the subject of two poems by Poet Poikayār in Puram (48 and 49). In one poem, the town of Toṇṇi belonging to him, is finely described as redolent of the garlands on his chest, the wreaths worn by women who had made love to him, and the blue-lily blossoming in the backwaters. In the other, the fertility of Kōtai's country comprising *marutam*, *neytal* and *kurinci* tracts, is finely brought out. Nakkīrar too in Akam (346) makes mention of this Cēra king.

Cēramān kōṭṭampalattut tuñciya Mākkōtai

Cēra vēntan (A cēra King)

See 'Kōṭṭampalattut tuñciya cēramān'.

Cēramān cikkaṇpallit tuñciya celvak kaṭuṅkō

Vāliyātan - *Cēra Vēntan* (A cera king)

See 'Celvakkatuṅkō'.

Cēramān celvak kaṭuṅkō Vāliyātan - *Cēra vēntan* (A Cēra king)

See 'Celvak Kaṭuṅkō'.

Cēramān takaṭuṇ erinta peruṇcēral Irumporai - *Cēra ventan* (A cēra king)

Peruṇcēral Irumporai was the son of Celvak kaṭuṅkō Vāliyātan by his queen, who was the daughter of Vēlāvikkōmaṇ Patumaṇ. As he defeated Atiyamān and conquered his Takatuṇ

he was called Takatuṇ erinta peruṇcēral Irumporai. Aricil Kilār has eulogised him in the eighth decad of Paṭirruppattu. To his foes he was like the *Vatava* fire at the end of aeon; he was peerless in his bounty and valour; mighty as a lion that killed the tusker and the tiger; he was careless of his life in battle, and his wealth while in the midst of suppliants; he respected elders; he subdued a herdsman-chief called Kaḷuvuḷ seizing all his cattle and his fort; he overcame the Cōla and Pāṇṭiya monarchs along with Atiyamān, in a battle near Kolli hills and seizing their war-drums and canopies of state performed battle-sacrifice. To Aricil Kilār who sang his praise, he gave nine hundred thousand gold coins besides his own palace and his kingdom. The poet returned his kingdom to him and served him as his minister instead. His regard for poets is seen from the episode mentioned in Puram (50) where he fanned the poet Mōcikīraṇār who unwittingly slept on the couch intended for the royal drum.

Cēramān Pāmulūrerinta neytalaṅkāṇal Ilañcēcenni - *Cōla vēntan* (A Cōla king)

See *Cōlan neytalaṅkāṇal Ilañcēcenni*.

Cēramān pālai pāṭiya Peruṅkaṭuṅkō - *Pulavar* (A Poet)

His given name being Peruṅkaṭuṅkō he was called Pālai pāṭiya Peruṅkaṭuṅkō as he had specialised in writing *pālai* genre. Pēymakaḷ Iḷaveyiṇi has written about this Cēra king in Puram(11), singing the praise of this king who ruled from Vāñci on Ān Porunai river. Of the 68 poems composed by Peruṅkaṭuṅkō excepting Puram (282) and Kuru (231), all the rest are set in *pālai* genre. They are twelve in Akanānūru (5,99, 111, 155, 185, 223, 261, 267, 291, 313, 337, 379) nine in Kuṇṭokai (16, 37,

124, 135, 137, 209, 262, 283, 298) ten in Naṛ-
riṇai (9,48, 118, 202, 224, 256, 318, 337, 384,
391) and 35 in Kalittokai (2-36). His Puram
poem (282) glorifies the heroic death of a war-
rior in a battle-field. A fine poet, this Cēra
king has described the desert-tract very effec-
tively in his *palai kali* poems. The barren
trees with dry branches affording no shade to
travellers and the hills, breaking up in the scor-
ching heat of the sun, fissures appeared on the
parched earth. The cruelty of the bandits who
killed wantonly even without any gain is
described in Kali.(4). The importance of earn-
ing wealth is emphasized by the poet in
Akam.(155) and Kali(11), and Kuru.(283). A
master of simile, the royal-poet has used fine
comparisons to highlight his points.

Ceramāṇ Peruñcēralātaṇ - Cēra Vēntaṇ (A Cēra
king)

This Cēra monarch once fought with Cōlaṇ
karikār Peruvalattāṇ in Veṇṇi battlefield when
the spear of the latter piercing his chest came
out at the back. Deeming this as a disgrace,
the noble Ceramāṇ sat facing north, sword in
hand and fasted till his death. Poet Kaḷāt-
talaiyār laments the death of this king in
Puram. (65), hailing him as a noble and worthy
warrior-king. The poetess Veṇṇi Kuyattiyār
too in Puram.65 singing of Karikālan, praises
Cēralātaṇ's glory as greater than that of the
Cōla king who defeated him.

**Ceramāṇ peruñcōrrutiyaṇ Cēralātaṇ - Cēra
Vēntaṇ** (A Cēra king)

With the given name Utiyañcēralātaṇ, the noble
monarch had the honour of supplying food to
both sides in the Mahābhāratā war between the
five Pāṇṭavās and the hundred Kauravās till all
the latter died in battle. In the Puram po m

(2) by Murañciyūr Muṭinākarāyar, he is com-
pared to the patient earth in his tolerance
towards his erring enemies; to the vast sky in
his deliberation in planning their destruction, if
their faults were unpardonable; to the powerful
wind, in his capacity to defeat them; to the ter-
rible fire in his destructive action and to the
cool water in his graciousness to his enemies if
they surrendered to him. He is considered to
be the same as the Utiyañcēral, father of Im-
aiyavarampan Neṭuñcēralātaṇ, and his brother
Palyānaic celkeḷu Kuṭṭuvaṇ, the heroes of the
second and third decads respectively, of the
Paṭirruppattu.

**Ceramāṇ māntarañcēral Irumporai - Cēra vēn-
taṇ** (Cēra monarch)

See Kōccēramāṇ yānaikaṭcēy māntarañ
Cēralirumporai.

Ceramāṇ Māriveṅkō - Cēra ventan (A Cēra
king)

Auvaiyār in Puram (367) has blessed this
monarch when he was seated together with
Pāṇṭiyan kāṇappēr tanta Ukkirapperuvaluti and
Cōlaṇ rācacūyam vēṭṭa Perunarkillī.

**Ceramāṇ yānaikaṭcēy / cey māntarañcēral
Irumporai - Cēra vēntaṇ** (A Cēra king)

See 'Kōccēramāṇ yānaikaṭcēy māntarañ
cēral Irumporai'.

Ceramāṇ vañcaṇ - Cēra vēntaṇ (A Cēra king)

His given name being Vañcaṇ, he was called
Pāyaṅkō, as he was the king of the country
round Pāyal mountain. Poet Tiruttāmaṇār in
Puram (398), has sung about his truthful
speech, his bounteousness and his valour. His
city was open always to friends but inacces-
sible like a tiger's cave to his foes.

Cēral - Cēraṇ (Cēra king)

Paraṇar hailed Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvaṇ as the Cēra monarch who wore a golden chain wrought out of the crown of seven defeated kings (Pati.45:6).

Cēralar - Cērar (Cēra kings)

The great driver called Culli belonged to the cēra kings (Akam.149:7,8). Kāri, slew Ōri and made Kolli mountains the property of the Cēra kings (Akam.209:12-15).

Cēralar vēntu - Cērar kuṭiyil tōṇriya vēntaṇ (King of the Cēra line)

Kāppiyārūkkāppiyaṇār hailed Kaṇāṅkāykaṇṇi Nārmuṭiccēral as a king of the Cēra royal line, adorned with well-wrought wreaths (Pati.38:8).

Cēralāta / Cēralātaṇ - 1. Imaiavarampaṇ Neṭuñcēralātaṇ (The Cēra king Imaiavarampaṇ Neṭuñcēralātaṇ)

Even if the rains that foster the earth were to fail, Imaiavarampaṇ Neṭuñcēralātaṇ would not stint his gifts to suppliants (Pati.18:9-12). Kaṇāṅkāykaṇṇi Nārmuṭiccēral was the son of Imaiavarampaṇ Neṭuñcēralātaṇ with cloyless wealth, by his wife who was the daughter of Vēlāvikōmāṇ Patumaṇ (Pati.Pa.4). Cēralātaṇ with his vast army, drove his enemies towards the sea and cutting off their guardian kaṭampa tree, made war-drums out of it (Akam.347:3-5). See Imaiavarampaṇ, Kuṭakkō Neṭuñcēralātaṇ.

2. Cēramāṇ Peruñcēralātaṇ (Cēra king Peruñcēralātaṇ)

The Cēra king Peruñcēralātaṇ, sat facing north, prior to death by fasting, as he was ashamed of the wound in his back caused by the spear of Karikāḷaṇ piercing through his chest in Veṇṇi battle-field. Many wise elders who heard about

this, followed the noble monarch to the upper world by fasting to death, seated facing north like-wise (Akam.55:10-15). See Cēramāṇ Peruñcēralātaṇ.

3. Cēramāṇ celvakkatuṅkō Vāliyātaṇ (The Cēra king Celvakkatuṅkō Vāliyātaṇ)

Kapilar eulogising Celvakkatuṅkō Vāliyātaṇ said that the Cēra king was greater than the Sun in his unflagging zeal and self-less charity. See Celvakkatuṅkō.

Cēraṇ māntarañcēral Irumporai - Cēra vēntaṇ (A Cēra king)

See Kōccēramāṇ yānaikaṭcēy māntarañcēral Irumporai.

Cērār - Pakaiyar (Enemies)

Lord Tirumāl is hailed thus by the poet, as the great Lord who slew his enemies in battle, the weapon Discus in his land cutting off their heads like bunches of palmyrah-fruit (Pari.2:43-49).

Cēri - Kuṭiyiruppu / Teru (Settlement/street)

The big settlement of houses where the divers lived, was known for its pearls and conches (Matu.134-136). The settlement where the low-caste people lived, had wells with baked curbs, pigs with litters of their young, and many kinds of fowl (Pat.75,76). The maid revealed the true love of the heroine for the hero thus: "Let the good mother know about the secret love-affair of my lady; let the people of the settlement with malicious gossiping tongues, come to know about it" (Akam.110:1,2). The chariot of the hero moved about for many days in the settlement of the hetaerae adorned with bright jewels (Akam.146:5-7). The heroine said "The people of the streets with *punnai* trees, in this

village speak ill of us out of sheer malice" (Kuru.320:7-8). The heroine said: "In our beautiful settlement the chariot of the lord of the shore went past without stopping, because of the gossip of the townspeople" (Nar.249:9-11). The charioteer roamed about in the streets of the settlement, enquiring about the house into which the hero had gone (Kali.68:16,17). The flood in the river Vaikai reached the settlement, where the player-minstrels lived (Pari.7:22,32).

iyam peṇṭir - Cēri makalir (Women of the settlement)

The heroine said to her maid: "Let the women of the settlement ridicule us as they like; only, let our lord who has left us to traverse the wilderness, be hale and hearty, free from sickness" (Akam.115:4,7). The heroine said that her good mother believing the foul words of the women of the settlement, stared at her angrily as if she would burn her with her very look" (Akam.175:5,8).

pati - Tiruvaṭi / Civanta aṭi (Divine feet / red feet)

Kuṇṭukaṭpāliyaṇār blessed Cēramāṇi celvakaṭuṅkō Vāliyaṇ so that his sacred feet might shine for ever bright (Puram.387:14). Women with red feet had the grace of peacocks, and deer-like eyes (Pati.146,150). Devotees returned to their places with hearts suffused with joy after worshipping the sacred feet of Lord Tirumal adorned with garlands made of clusters of sacred basil (Pati.31:9,10). The foster-mother whose daughter had eloped with her lover, grieved and said: "Is my darling capable of traversing long distances through big forests without hurting her under pink feet?" (Akam.89:17-19). Lord Murukan's divine feet

are perfect like the lotus flower (Muru.Invo.1). Lord Tirumal has the vast earth as his divine feet (Nar.Invo.1). The heroine asked the hero with extra-marital relationship, to go back to his paramours making his red feet redder (Kali.95:3,4). Lord Tirumāl is adored thus by devotees: "Oh Lord with lofty Garuda Flag! Is there anyone who does not worship your divine feet?" (Pari.3:18,19).

Cēval - Āṇ paravai (Male bird)

The jungle-cock with red spots and stripes crew and woke up the watchmen of the millet-field (Puram.23:8,9). The male house-sparrow with a mark on its neck, ate rice-grains and dwelt with its mate in its nest (Puram.318:4-8). The male vulture with its mate, fed on the flesh of the slain soldiers lying in the field of battle (Pati.35:4-5). Fishermen, disturbing the slumber of the water-fowl, would sell the big fish caught by them in the pond, after pushing aside the bindweed growing on the bank (Matu.254-256). The vulture that seized the red glory-lily buds, growing luxuriant with the rains, would drop them on the ground, when it realized that it was not flesh (Malai.146-148). The hero and the heroine woke up at dawn, at the first crowing of the cock with red crest on its head, and proceeded with their journey (Akam.87:5,6). The red-eared male vulture living on raw flesh, would call out to its flock (Akam.161:5-7). The female quail, afraid of the cry of the hunter, would call out to the male quail with spotted neck and red legs with claws sharp as thorns (Akam.387:8-12). The lovely female dove upon the spurge-plant cooed for the male that had flown off during the day in search of food (Kuru.154:2-6). In early midsummer in the grove the red-eyed black *kuyil* and its male would lovingly warble to each other

(Nar.118:2-4). The old fox would drive away the male vulture with ears red like fire, from eating of the corpses lying in the forked path-way in the desert-tract (Nar.352:4-6). The hen with its cock stirred with its legs the top-soil of the dung-heap in the backyard raising dust all over the place (nar.389:8,9). The female dove, sent forth sounds like a musician, expressing its desire to mate with its male dove (Aink.425:1,2). Lord Tirumal is hailed by the poet as the God with the male eagle on his flag, who relieved the trouble of his mother (Pari.3:17,18). Lord Tirumal is worshipped by the devotees, as the opulent lord with the male eagle on his flag, adored by all the scriptures for his greatness (Pari.13:40,41).

Cēvalaṅkotiyaṇ - *Cēvar koṭiyinaiyuṭaiyavaṇ* (The One with the cock-flag)

Lord Murukaṇ is adored as the God with the blemishless cock-flag (Muru.210,211).

Cēvarkoṭiyōy - *Cēvarkoṭiyaiyuṭaiyōy* (The One with the male bird in the flag - Vocative)

Lord Tirumāl is hailed as the God with the male eagle in his flag (Pari.1:11).

Cēvalaṅkotiyaṇ - *Cēvarkoṭiyaiyuṭaiyōṇ* (The One with the cock-flag)

This world and all the beings in this world, live in happiness because the God with the cock flag, protects them all (Muru.Invo.5,6).

Cēru - 1. *Cakati* (Mud/Slush)

The lotus grew luxuriant in the slush (Puram.27:1). The āraḷ fish with nose pointed like an ear of corn, disappeared into the slush (Puram.249:1). Celvakkatūṅkō Vāliyātaṇ's sandy courtyard became slushy with the water poured by him into the outstretched hands of

brahmins to confirm his gifts of rare ornaments to them (Pati.64:5,6,20). Beetles slumbered at night on the lotus flowers, in the dark slush in the wide petals (Muru.72,73,76). The sow had a farrow of piglets that wallowed in the slushy mire (Peru.341,342). The thick gruel from cooking vessels after the cooked rice had been strained, flowed in rills everywhere; bulls fighting among themselves made the places slushy, which became dust because of the chariot-wheels running over them (Pati.44- 47). The red-eyed buffalo, loathing the muddy spot where it was tethered, broke off the rope and entered into the watery field to eat the lotus flowers (Akam.46:1,4). The crab dwelt in its moist hole in the dark muddy place (Akam.350:4). In the last days of the rainy season, the buffalo bellowed at midnight, loathing the slushy spot where it stood (Kuru.269:3,4). The cormorants in search of loach-fish, for its mate, stirred up with its beak and legs the dark slush (Nar.272:1-6). The scabbard-fish, its back dotted with the mud from the legs of the bull ploughing the watery field, moved about arrogantly (Nar.340:4-8). Elephants, finding no water-holes to slake their thirst, maintained themselves by using up the moisture of the wet mud (Kali.13:6-8).

2. *Cāru* (Juice)

Jackfruits were full of fine juice inside sweet-tasting drupes (Pati.60:4-6). Mango-trees, with fruits full of sweet juice, stopped people from going anywhere else for food (Malai.137,138).

3. *Kulampu* (Fine paste)

Vaikai river, exuded a fine fragrance with the red-coloured water and sandal paste, used by the people sporting therein (Pari.6:40- 42). The hero prostrated before the heroine, his

body daubed with sandal-paste, touching the ground (Pari.7:73,74).

4. *Teñku mutaliyavarrin iniya nīr* (The sweet juice inside coconut)

The minstrel's wife had teeth exuding a sweet secretion which put to shame, the sweet juice of the tender unripe palmyrah fruit (Ciru.76-78). The bunches of the areca-nut tree, grew ripe with the clear juice maturing sweetly inside them (Natu.24-26).

5. *Paku* (treacle)

Cake-sellers had sweet-cakes and flour kneaded with sweet treacle for sale (Matu.626,627).

6. *Tēn* (Honey)

The drupes of the jackfruit, were fragrant and full of honey (Mat.527).

7. *Kaḷ* (Toddy)

The patron gave pots full of toddy to the drummer-bard (Puram.377:18).

8. *Kalañkal nīr* (Turbid water)

The waters of the Vaikai growing turbid with the flowers cast off by women, and the toddy spilled by the lower orders; so, people refrained from bathing therein (Pari.6:48-51).

Cēnai - Tānai (Arms)

"Like the army of an enemy king, thick in some places and thin in others, which was deployed by him to win a battle, the heroine's forelap, arms and eyes were big, her forehead and feet and waist were small, as they overcame him", said the hero to his beloved (Kali.108:1-7).

Cai

Caiyam - Caiyamalai (A western hill)

Floods appeared in Vaikai river, after it had rained in Caiyam mountain in the season that followed summer as usual (Pari.11: 3-15).

Co

Col - 1. *Kiḷavi* (Word / Speech / Statement)

Celvak kaṭuṅkō Vāliyāṭaṇ would not tolerate the statement that the world belonged in common to all kings (Puram.8:2-5). Like the prattle of children addressed to their fathers, Auvaiyār's words made Atiyamāṇ benevolent and gracious (Puram.92:1-4). Warriors whose words never proved false, after killing a porcupine, roasted the flesh of a monitor-lizard in their courtyards to be shared by all (Puram.325:6-9). The great Cera queen had sweet, soft words in keeping with her noble character (Pati.89:29-31). Listening to the words of women who knew only malicious gossip, the good mother of the heroine confined her to their house under strict watch (Akam.20:12,13). The hero went abroad in order to earn wealth, afraid of his enemies' scornful words sharp as arrows (Akam.11:9). The hero parted from the heroine, without bothering about his words of promise intended to remove her fear (Akam.281:2,3,12). The maid said: "Is it beyond the power of the hero to say a word of comfort to remove the pale sallowness of her forehead?" (Kuru.48:5-7). The hero turned slowly back towards his place, as he did not get any reply to his blameless and sweet words addressed to her (Nar.254:3-5). The heroine angrily said to the minstrel-companion of the hero: "Are you not ashamed to speak words recommending the lord of the ford to my favour, as he had gone away from me making my bangles come loose?" (Aink.136). The maid said to the heroine: "Deferring to my words, our lord has given up his proposal to go away, as he was afraid that

your former natural beauty may be ruined" (Kali.2:28,29). The hero stopping the heroine on the way, spoke warmly in praise of her forehead, face, arms, eyes, grace and speech (Kali.55:6-8,16). The maid said to the hero: "Wisdom consists in tolerating the silly words of the ignorant" (Kali.133:10). Lord Tirumal is adored as Truth in Word (Pari.3:64). Elderly women chastised the hetaera for her foolishness in abusing the heroine with cruel words (Pari.20:6-9).

2. *Pukaḷ* (Praise/fame)

Nalliyakkotan loved to wear the garland of words of praise strung together in his honour by poor men with small *yāls* (Puram.176:6,7). Kuṭṭuvan had an army that destroyed the former beauty of the famous territories of his enemies (Pati.43:10,11).

3. *Moli* (language)

The hero traversed the desert-tract through many lands speaking different languages (Akam.205:24; 349:14).

4. *Collilakkaṇam kūrum nūl* (Grammar-text)

Palyāṇaic celkelu Kuṭṭuvaṇ who never harmed others was a man of high principles and conduct based on a study of grammar-texts, arithmetic, the scripture all texts dealing with all kinds of knowledge and practice, and also his pure and unsullied heart (Pat.21:1-3).

5. *Collutal* (Speech)

People of the village slumbered sweetly, all speech having died down as the night advanced (Kuru.6:1,2).

6. *Vākkuruti* (Promise)

Irumpiṭarttalaiyār advised the Pāṇṭiya monarch Karuṅkai oḷvāt perumpeyar Vaḷuti that his

promises should not be broken even if the earth were to turn upside down (Puram.3:13,14).

Collāṭṭi - *Col āḷumaiyuṭaiyavaḷ* (Woman with a command over words)

The hero asked the heroine: "O woman with a perfect command over words, you are confident of your own beauty with teeth like jasmine-buds, bamboo-like arms and challenging eyes! who can win in an argument with you?" (Kali.108:15-18).

Coli - *Mūṅkirkkolin utpurattēulla tōl* (The inner peel of a bamboo)

The drummer-bard got a delicately-woven garment patterned like the slough of a snake, and fine like the peel inside a hollow bamboo (Puram.363:10-12).

Corkaḷ - *Corkaḷ* (Words)

The heroine embracing her child asked him to repeat some of the words he had learnt from

his foster-mother who had fondled him in the street (Kali.81:12-15)

Conmalai - *Corkaḷin iṭṭam* (Words piled up)

The Red Lord Murukaṇ was the object of adoration by seers with words of praise piled up like a hill (Muru.263).

Conṛi - *Cōṛu* (Cooked rice as food)

People were dismayed at the very sight of the cooked rice heaped up in Palyanaic celkeḷu Kuṭṭuvan's kitchen; even after feeding many hungry persons, it remained undiminished in volume, even when the clouds forgot to pour in the rainy season (pati.24:18- 30). If the minstrels were to stay in the fastness of the hunters they would get the fried meat of monitor-lizard cooked with rice, resembling date-palm seeds, from paddy grown in the high lands (Peru.129-133). The hospitable house in the village was opulent, with big pots full of cooked rice supplying limitless food to all guests (Kuri.201,202)

Cō

**Cōṇāttup pūñcārūr pārpṇāṇ kauṇiyaṇ Viṇ-
nantāyaṇ - Aṇṭanaṇ** (A Brahmin patron)
Scion of a rich brahmin family, this patron
called Viṇnantāyaṇ, of Kowṇṭinya Gōtra,
belonged to the village of Pūñcārūr on the
banks of Muṭikoṇṭāṇ river in Cōḷa country.
Āvūr Mūlaṅkilār has sung his praise in Puram
(166). He performed faultlessly twentyone
kinds of sacrifices, a piece of deerskin on his
sacred triple-thread, with his wives by his side,
doing their allotted duties. He was famous for
his benevolence and charity.

**Cōṇāṭṭu mukaiyalūrc Cīrugaruntumpiyār
Pulavar** (A Poet)
Belonging to Mukaiyalūr, now known as
Mōkalār, this poet acquired his name as he had
described a small dark beetle in one of his
poems, which is now lost to us (Avvai.D). Two
poems in Puṇaṇānūru (181,265). Composed by
him, sing the praise of a patron Vallārkiḷāṇ
Paṇṇaṇ, his valour and his bounty and the
prosperity of his village.

Cōṇāṭu - Cōḷanāṭu (Cōḷa country)
Kapilar has referred to a certain chieftain of a
great family as lord of Cōḷa land, with warlike
activity as his marked characteristic
(Puram.337:1). Salt-merchants, bartered the salt
brought by them from the littoral tracts, for
paddy in the Cola country (Pat.27-30).

Cōṇai - Ōr yāru (A river)
The white-tusked elephant wallowed in the
Sōne river on whose bank the city of Pātali
with all its gold, was situated (Kuru.75:3 4).

Cōpaṇam - Maṅkaḷam (Auspiciousness)

At Paraṅkuṇṇam, there was a mansion near the
temple of the Red Lord, nephew of Lord
Tirumāl, known for its auspicious nature, with
many picture-galleries (Pari.19:53-57).

Cōr - Maḷai cōrtal (Downpour)

The clouds accompanied by thunder and rain-
bow began to pour rains, preventing the depar-
ture of the hero (Aink.428).

Cōrvu - 1. Tappu (Fault)

The courtiers in Nannaṇ's assembly, were
noble persons who could faultlessly put forth
the views of even learned man when they could
not express themselves clearly (Malai.77-80).

2. Nekilcci (Negligence)

The female monkey biding its time till the
women who had spread the red-millet to dry on
the rock, went to bathe in the pool, would
climb down from the branch with its young
ones and seize the corn and eat it (Kuru. 335:
1-4).

Cōlai - Poḷil (Grove/garden)

Peacocks spreading their fantails danced
joyously in the flowery grove in Pāri's hill-
country (Puram.116:10). The thickly-wooded
hillslope unknown even to the monkeys, had
groves where fearful celestial damsels played
(Muru.41,42). The hero spent the day happily
in amorous dalliance with the heroine in the
flowery grove attracting even the deities of the
air to sojourn there, if they were sated with
their celestial abode (Kuri.213,214). The hero
came all alone fearlessly, through the dark
grove haunted by the tiger that had killed a
tusker to feed its hungry mate that had recently
whelped (Akam.112:5-8). Cow-elephants ran
helter-skelter in the grove, frightened by the
roar of the tiger when its prey, the tusker, had

escaped it (Akam.221:10-14). The black-fingered female monkey in the ever-fertile grove leapt into the stream and holding on to the big jack-fruit as a float, landed in the water-front of the big town (Kuru.382:9-12). The stag after grazing on bowstring-hemp slept in the sparse, striped shade of the yā tree in the grove, whose branches had been partly broken off and eaten by an elephant (Kuru.236:3-6). At dawn, in the wooded grove whereon the blood-thirsty tiger lay in wait for a young tusker, herds of bears grazed like flocks of sheep (Nar.192:1-5). The parrots in the grove, seized and ate the ears of millet-corn, in spite of the hillwoman's angry shouts (Aink.282:1-3). The heroine eloped with the hero, after amorous union with him in the grove where tuskers roamed (Aink.379:3,4). The elephant that had killed a mighty tiger, fed heartily upon the leaves and drinking the water from the stream, slumbered in the grove lulled by the sound of the flowing water (Kali.42:1-4). The waters of the river Vaikai spread over the *narantam* grass in the thick dark groves (Pari.7:10,11).

Cōla Nannātu - Cōlanātu nalla nātu (The goodly land of the Cōlas)

The goodly land of the cōla kings, lay between the great water-front at Kumari and the Himālayās in the north (Puram.67:6-8).

Cōla nāṭṭup piṭavūrkiḷāṇ makaṇ Peruñcāttan - Vēḷir marapiṇaṇ (A scion of velir clan)

Piṭavūr, as distinct from the place in Toṇṭai nātu of the same name, was situated to the east of Uraiyūr in Cōla country. Maturai Nakkīr in Puram (395), has sung about the unassuming benevolence of this patron called Cāttan, son of Neṭuṅkai Vēṇmān. After bestowing gifts upon

the drummer-bard who came to him, this patron pointing him out to his wife, charged her to foster him as she would cherish himself

Cōla Nātu - Cōlaratu nātu (The land of the Colas)

Kōvūrkiḷār refers to Cōlan Nalaṅkiḷi as the great chieftain of the cool Cōla country, a model for others (Puram.382:3).

Cōlar - Cōla vēntar (Cola kings)

The court of the war-like Cōlas at Uraiyūr was known for its well-established righteousness and justice (Puram.39:8,9). The victorious Cōla monarch with conquering spears, guarded well the rich treasures given as tribute by defeated enemy kings, which were stored at Kutantai (Akam.60:13,14). Uraiyūr of the Colas with victorious war-drums, who defeated in battle all their enemies, was well-known for its sweet and intoxicating toddy (Akam.137:5,6). One Nallaṭi was the chieftain of Vallam with fertile fields of paddy with long ears of corn; he was a scion of the Cōla line (Akam.356). The heroine's tresses were thick and curly like the fine dark sand in the water-front at Uraiyūr of the prosperous Cōlas (Kuru.116). The big forest belonged to Alīci scion of the Cōlas, victorious in battle (Nar.87:3). The heroine was lovely like Āmūr, belonging to the Cōlas, ever successful in war (Aink.56:2).

Cōlan - Cōla vēntan (Cōla king)

Ūnpoti Pacuṅkuṭaiyār singing the praise of Ceruppālīerinta Ilañcēṭcēṇṇi said that he was the Cōla king with wreaths and garlands and pricking spurs and a stout spear, who put down the power of the Paratavas of the southern country and destroyed the Vaṭukars of the north

(Puram.378:1-5). Palaiyaṇ, Lord of Pōr with flooding sluices, was the commander of the Cola monarch with victorious spear and war-elephants adorned with ornaments (Akam.326:8-12). The Cōla king with his army assembled was the chief of the *veṭci* warriors who seized the herds of cows that had recently calved (Akam.338:18,19).

**Cōlan rācacūyam vētta Perunarkilli - Cōla ven-
tan (Cōla king)**

With the given name Perunarkillī, he acquired the honorific as he had performed the victory-sacrifice after conquering all other kings. His valiancy in war and his munificence have been eulogised by poets Pāṇṭaraṅkaṇṇār (Puram. 16), and Ulōccaṇār (Puram.377). Auvaiyār in Puram (367) praises him along with the Cēra king Mārivenkō and the Pāṇṭiya monarch Uk-kirapperuvalūti as they were seated together in friendship. He was able to defeat Cēramāṇ māntaraṅcēral Irumporai in battle with the help of Tērvan Malaian.

Cōlan ilavantikaippalli tuñciya nalañkilli Cē-
cenni - *Cōla vantañ* (A Cōla king)

Son of Nalaṅkiḷi, this Cōla king with the name Cētcēnni, died at Ilavantikaippalli. Poet Kōṇāṭṭu ericcilūr māṭalan Maturaikkumaraṇār in Puram 61 has beautifully brought out his valour and his kindness; no one who opposed the power of his arms, survived; no one who lived in the protecting shade of his feet, suffered.

Cōlan uruvap pakrēr Ilañcēṭcenni - Cōla vēntan
(A Cola king)

Called Ṣaṇcēṭcenni, he might have acquired the honorifics because of many chariots finely coloured. Karikāl Vaḷavan is mentioned as his son in Porunarārruppatai (130). Paraṇar has

eulogised his appearance in his chariot in the midst of all his vast armies, comparing him to the resplendent ruddy sun rising from the sea. The countries devastated by him wailed in misery like motherless infants. Peruṅkuṇṇūr Kīlār has sung about him in a poem in Puranānūru (266).

Cōlan karikār Peruvalattān - Cōla vēntan (A Cola king)

See Karikārperuvalattān.

Cōlan kurāppallit tuñciya **Kiḷḷivalavan** - *Cōla*
vēntan (A Cola king)

This king is different from the other Kīl-
liṭavaṇ who died at Kuḷamurram. Kurāppalli,
where the king died is said to be the
Tiruvittaikkālī in Thanjavur district. Kōvūr-
kīlār has eulogised this king in Puram (373),
where his victory over the Cēra king and his
destruction of Vañci, the enemy capital, are
described beautifully.

Cōlan kurāppalli tuñciya Peruntirumāvaḷavan -
Cōla Vēntan (A Cola king)

With the given name Peruntirumāvalavan he acquired the prefix as he died in Kurāppalli, a place now called Tiruvīṭaikkālī in Thanjavur District. Kāviripūmpaṭṭinattuk Kārikkaṇṇār has sung his praise along with that of Pāṇṭiyavelliyampalattut tuñciya Peruvaluti when they were seated together as friends (Puram.58). His administration and just rule have been described by Uraiyūr maruttuvan Tāmōtaraṇār in Puram.60.

Cōlan mutukunrattut tuñciya Killivalavan -
Cōla vēntan (A Cōla king)

To distinguish him from another Cōla king of the same name, he was called Kulamūrrattut

ruñciya Killiṇaḷavan. Among the Cōla kings, he was noted for his righteousness and valour. Poets like Āṭuturai Mācāttanār, Ālantūrkiḷār, Āvūr Mūlaṇkiḷār, Iṭaikkāṭanār, Erukkāṭṭūrt Tāyaṇkaṇṇanār, Āiyūr Muṭavanār, Kōvūrkiḷār, Nalliraiyaṇār, Mārōkkattu Nappacalaiyār and Vellaikkūṭi Nākanār. Ālantūrkiḷār grateful for the wealth given by the king, blessed that he might live for many years (Puram.34). Mārōkkattu Nappacalaiyār has described in Puram (37,39) how he attacked the palace in Karur where a Cēra king had hid himself and destroyed the city. Āvūr Mūlaṇkiḷār too has highlighted his war-like valour and prowess in battle. Iṭaikkāṭanār refers to his pre-occupation with conquest, and the pre-occupation of poets with this munificent patron (Puram.42). When he was about to have Malayamān's son killed by an elephant, Kōvūrkiḷār reminded him of his natural benevolence and saved the young lives (Puram.46). A Poet himself, in Puram (373) he glorifies one Ciṇruṭi Paṇṇan for his noble charity.

Cōlan Ceṇkanān - Cōla vētan (A Cōla king)

He defeated at Tiruppōrppuyam, the Cēra king Kaṇaikkāl Irumporai and imprisoned him in Kuṭavāyil. Only this information is available from the footnote to Puram.74.

Cōlan ceruppālierinta Iṭaṇcēṭcenni - Cōla vētan (A Cōla king)

See Cōlan Neytalāṇkāṇal Iṭaṇcēṭcenni.

Cōlan Nalluruttiran - Pulavar (A Poet)

Named after Rudra, the God of destruction, this king was also a poet, with Puram (190) and the seventeen poems in *mullai kali* to his credit. In the former, he speaks about two types of people those without any spirit or enterprise,

who hold on to their wealth, like rats that stealthily store the grains in their holes, whose friendship he wants to avoid; and others, with zestful endeavour who resembled the tiger which scorned to eat the pig it had killed as it fell to the left, waited for the next day to slay a tusker making it to fall to the right, in order to prey on it; the friendship of such spirited men he would like to cultivate. This royal poet's *mullai kali* poems are replete with apt references to well-known incidents in the Mahābārata epic and other Purāṇic stories. He has generously mentioned a Pāṇṭiya king in his poems and even referred to his having ruled over Cōla country.

Cōlan Nalaṇkiḷli - Cōla vētan (A Cōla king)

He was known by other names also like, 'Puṭpakai', 'Cēṭcenni', 'Tērvāṇkiḷli'. Māvaḷatān was his younger brother, while Neṭuṇkiḷli was his agnate and sworn enemy. Uṇṭaiyūr mutukaṇṇan Cāttanār (Puram.27-30), Kōvūrkiḷār (Puram.31-33, 45, 68, 382, 400), and Ālattūrkiḷār (Puram.225) have written about this Cōla king. Like an elephant hiding a stone in its mouth, he concealed his strength from others (Puram.30). Like wealth and happiness following righteousness, the canopies of the Cēra and Pāṇṭiya kings followed his own white royal canopy (Puram.31). Seven forts of Pāṇṭiya country were captured by him wherein he carved his tiger-symbol (Puram.33). When Neṭuṇkiḷli opposed him, he besieged his Āvūr and later Uṇṭaiyūr where he did himself. Kōvūrkiḷār made peace between the two related kings (Puram.45). Two poems in Puram.73 and 75 bear witness to his poetic talents and his own noble characteristics like munificence and valour. Ālattūrkiḷār has lamented his passing in a pathetic poem Puram.225.

Cōlaṇ Nalaṅkiḷḷi tampi Māvalattāṇ - Cōla vēntan (A Cōla king)

Younger brother of Cōlaṇ Nalaṅkiḷḷi, he is the hero of a poem by Tāmappalkaṇṇāṇār, (Puram.43). Once when they were playing dice, the poet covered the dice with his hand in fun, at which the Cōla angrily threw the dice at the poet. The poet unable to bear this insult, spoke harshly to him, calling it conduct unworthy of one born in the line of the great Emperor Cipi. None of his ancestors had insulted a brahmin. Thus chastised, the Prince realized his mistake and bowed his head in shame. The poet also felt sorry for his own anger, and sang in praise of the Cōla scion's tolerance in glowing terms.

Cōlaṇ neyalaṅkāṇal Ilaṅcētcēṇṇi - Cōla vēntan (A Cōla king)

Born in Neyalaṅkāṇal, Ilaṅcētcēṇṇi, the Cōla king, was also known as Ilaṁperuṅcēṇṇi (Akam.375), Cēramāṇ pāmulūreṇṇa neyalaṅkāṇal Ilaṅcētcēṇṇi (Puram.203), and Ceruppāḷierinta Ilaṅcētcēṇṇi (Puram.370,378). Poet Ūnpoti Pacuṅkuṭaiyār has sung about his many noble qualities as also poet Iṭayan cēntaṇ Korraṇār. He was kind to people who bowed to him; he did not believe in slander but once he made sure a person was guilty, he punished him suitably; he forgave generously those who surrendered to him; valiant in war, he gave freely to minstrels and the needy.

Cōlaṇ Pōrvaikkōpperunarkilḷi - Cōla Vēntan (A Cōla king)

With the given name Kōpperunarkilḷi, he was the son of the Cōla monarch Tittaṇ. Once when he fell out with his father, he came to Amur, where he was challenged by a famous wrestler of the place. He defeated the profes-

sional wrestler and broke his body like a hungry elephant breaking off a bamboo. Cāt-tantaiyār has sung about this exploit of his in three poems (Puram.80-82). A poetess Nakkaṇṇaiyār, who loved him, has composed three poems about him (Puram.83-85).

Cōlaṇ Maṇakiḷḷi - Cōlaṇ mākaḷ (Cōla princess)

This Cōla princess was the daughter of Cōlaṇ Maṇakiḷḷi. The name 'Cōlaṇ Maṇakiḷḷi' referring to the princess, should have been 'Cōlaṇ Maṇakiḷḷi makal'. Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvaṇ was the son of this princess through her husband Neṭuṅcēralātaṇ (Pati.Pa.5).

Cōlaṇ muṭittalaik Kōpperunarkilḷi - Cōla Vēntan (A Cōla king)

When the army of this Cōla king invested Karūr of the Cēra king Antuvaṅcēral Irumporai, his tusker became mad and uncontrollable and ran into the town. The Cēra king who was witnessing this from his balcony, enquired of poet Muṭamōciyār about the brave rider and came to know that it was the Cōla king himself (Puram.13).

Cōlaṇ Vērpakṛataḱkaip Perunarkilḷi - Cōla vēntan (A Cōla king)

Also known as Peruvīrarkilḷi (Puram.62- footnote), this cōla king was an enemy of Kuṭakkō Neṭuṅcēralātaṇ. He fought against the Cēramāṇ who invaded his country and died after killing the enemy king. Poets Kaḷāttalaiyār and Paraṇar have immortalised this in their poems in Puram (62,63).

Cōlaṇ Vērpakṛataḱkaip Peruvīrarkilḷi - Cōla vēntan (A Cōla king)

See Cōlaṇ Vērpakṛataḱkaip Perunarkilḷi.

Cōliya ēnāti Tirukuṭṭuvan - Kuṟunilamaṇṇan (A petty chieftain)

A scion of the kings of Kuṭanāṭu, this chieftain was honoured with the title Cōliya ēnāti by his master the Cōla monarch. Belonging to a place called Veṅkuṭai, he was known for his great bounteousness. Poet Mātalan maturai Kumaraṇār, has sung his praise in an indirect way in Puram (394); when a certain drummer-bard came to him eulogising his father's valour, he gave him a war-elephant as a present; when the drummer, afraid of the angry beast, returned it to him, the noble chieftain, thinking that this was not perhaps enough for the bard, sent a second tusker, as an additional gift.

Cōrulai - Cōru camaikkum ulai (Boiling water in a cooking vessel)

Bands of salt-merchants, kindling a fire with fire-drills, cooked rice in a vessel full of boiling water over an oven (Akam.169:5-7).

Cōru - 1. Ariciyaiccamatta Uṇavu (Cooked rice)

Kapilar said to Cēramān celvkkāṭuṅkō Vāliyātan: "Our hands have become very soft as they know no activity other than eating mashed curry and cooked rice" (Puram.14:13-16). Killiṭṭavan gave to minstrels who ate huge lumps of cooked rice, wealth that never diminished (Puram.34:14,15). Peruṇcittiraṇār said to Kumaṇan that his tender son getting no milk from the withered breasts of his mother, searched in vain for gruel and rice in the empty vessel in the kitchen, and wailed in hunger (Puram.160:18-21). Kōvūrkiḷār praised the munificence of Cōlan Nalaṅkiḷi saying that

he gave to suppliants, rice cooked with meat fried in ghee, and other sweet edibles, relieving their hunger (Puram.382:8-10). Kuṭakkō ilaṅcēral Irumporai offered worship to the Goddess of Victory in Ayirai mountain, with piles of cooked rice mixed with the blood of his slain enemies (Pati.88:11,12). The minstrel was guided thus: "If you go to Āmūr of Ōymānāṭṭu Nalliyakkōṭan, you will get from the houses of the braceleted sisters of farmers, white rice cooked with a tasty mess of crabs" (Ciru.188-198). In Maturai city people were offered at every place, rice cooked with meat, and tubers and roots from the ground along with cooked rice with milk (Matu.533-535). Player-minstrels were instructed to proceed further after eating with their kinsfolk, white rice cooked with meat from which the bones had been removed (Malai.465-470). Women of pāṇ caste would serve on water-lily leaves, balls of white cooked rice along with the sweet fruit of the rattan-vine, at dawn (Akam.196:4-7). Young men ate with relish, sweet and sour millet-rice cooked with curds from sheep's milk, and winged ants from wet anthills, served with butter from milk of red cows (Akam.394:2-7). The heroine refused to accept the rich food of cooked rice from her father's mansion, as her own husband's house had become poor (Nar.110:10,11). The wide mansion with big rooms was known for its endless supply of cooked rice (Kali.83:1).

2. Kañci (Starch)

Rich men wore many bright ornaments placed over their starched garments (Matu.721,722).

Ña

Ñamali - Nāy (Dog / hound)

The minstrel was directed to go to the strong hold of the hunters, where he was sure to get from every house cooked rice with the fried meat of the monitor-lizard brought by the hound (Peru.129- 133). The heroine and her maids trembled in fear as the fierce hounds with sharp claws and teeth like bamboo-shoots, encircled them with staring eyes (Kuri.130-134). Describing the obstacles in the way of their clandestine union, the heroine said: "Even if my mother were to go to sleep, the watchmen will be moving about; if they were to sleep, the dogs will bark; if the dogs were to be silent, there is still the moonlight bright as day" (Akam.122:5- 11). The very hounds grew tired after the hunt (Kuru.179:2).

Ñaman - Iyaman (God of Death)

The God of Death with his righteous sceptre, gave to Lord Murukan a white kid drawn from his body's virtue (Pari.5:61,62).

Ñamann - Tulākkōl (Pointer of a balance)

Kārikilār sang the praise of Palyācacālai mutukuṭumip Peruvaḷuti thus: "May your role be impartial like the pointer of a balance not inclining to either side" (Puram.6:8-10).

Ña

Ñatpu - Pōrkkalam / Pōr (Battle-field)

Heroic soldiers in the fierce battle-field, with

bleeding chests pierced by enemy-spears (Puram.288:5,8). Soldiers received wounds of honour in the noisy battle-field when Celiyan encircling Muciri, slew the war-elephants of the enemy (Akam.57:14-17). Kōcar warriors cut down the sacred mango tree of Nannan and destroyed him in the field of battle (Kuru.73:2-4). Cempiyan fighting a fierce battle with Kuṭṭuvan, shattered the walls of Kuṭṭuvan's fort and gave it to fire (Nar.14:3-5).

Ñāṇ - Nāṇ (Bow-string)

Standing on the chariot's deck and drawing the bowstring, the king shot the arrows at the enemy (Puram.14:8,9). Lord Civan burnt down the Triple Forts (of the demons) shooting the peerless arrow from the Himalayan bow, with the serpent fixed to it as the bowstring (Puram.55:1,2). Twice-born (brahmins) who came to worship Lord Murukan, wore three sacred threads, each of three-in-one strands (Muru.180-182). A well-wrought net made of twisted yarn and reticulated with taut strings was cast into the sea (Nar.74:1,2).

Ñay - Nin tāy (Your mother)

The hero said to his beloved: "Totally unrelated are your mother and my mother; yet our loving hearts have fused into one" (Kuru.40:1,5). The maid said to her mistress the heroine: "You love the herdsman exceedingly; you are also afraid of your mother; it is indeed difficult to find a cure for your malady" (Kali.107:25-27).

Ñāyar - Tāyar (Mothers)

The mother said to her darling son: "Do let us hear some of the words taught to you by your step-mothers who fondled you in the street" (Kali.81:11-15). A mother said to her son: "Come, my darling, drink the milk given by your mother, sweet as words of praise" (Kali.85:34-36).

Nāyil - Cūṭṭu (Bastion of a fort)

The old town had a dried-up moat, shattered bastions, and ruined walls (Puram.350:1,2). Over the tall wall of the fort, steps led up to the bastion (Pati.Ti.2:11).

Nāyirrupputteḷmakan - Nāyirākiya teyvattin makan - Kaṇṇan (Son of the Sun God - Kaṇṇa)

The heroine said to the hero ironically thus: "We are cowherdesses as our kinsfolk are herdsmen; what about yourself? With a *kāyā* wreath and dark garments, you stand leaping on your crook, grazing cattle; are you not a herdsman? or are you Kaṇṇa the son of the Sun God?" (Kali.108:9-13).

Nāyiru - Katiravaṇ (Sun)

Paraṇar eulogised Ūruvappakrēr Ilacetceṇṇi thus: "You are radiant as the sun rising from the dark sea, as you stand in your golden chariot drawn by plumed horses (Puram.4:13-16). Kārikilār sang the praise of Pāṇṭiyaṇ palyākacālai mutukuṭumip Peruvalūti thus: "May you live in this world, established like the sun with uniform rays" (Puram.6:26-29). Ploughmen, chafing at the heat of the ruddy sun, would leap upon the waves of the sea (Puram.24:2,3). Āvūr Mūlaṅkīlār panegyricized Cōḷaṇ kuḷamurrattu tuṇciya Kiḷḷivaḷavaṇ thus: "You have the capacity to create whatever you desire; moonlight from the ruddy sun or sunlight from the cool moon" (Puram.38:7-9). Auvaīyār sang thus about the prowess of Atiyamāṇ: "Is darkness thick enough to stand before the fierce sun? Likewise there is none who can oppose your might if you enter the battlefield" (Puram.90:4,5,13). Aiyūr Muṭavaṇār hailed Cōḷaṇ kuḷamurrattutuciya Kiḷḷivaḷavaṇ as a scion of the Cempiyar line pre-eminent like the many-rayed sun shining in the distant sky

(Puram.228:8,9). In the evening, the sun having crossed the sky, shone with reduced lustre (Puram.376:1,2). The sun rose in the east, dispelling the darkness of night with its many rays, bringing cheer to the minstrel travelling in the cold tract (Pati.59:3-6). Lord Murukaṇ, is resplendent like the radiant sun rising from the sea, adored by people of all religion and bringing cheer to all lives in the world as it travels round Mount Meru (Muru.1-3,6). Maidens, bright like the soft rays of the setting sun disappearing behind the western mountains (Matu.702,703,712). Though the sun had set, and his destination far, the hero spurred his horse to go faster (Akam.9:15,16). The rock grew hot because of the parching sun (Kuru.58:3). The mother whose daughter had eloped with her lover, prayed to the deity, thus: "May the wild track traversed by my daughter be cool with shady trees protecting her from the sun's heat; may the path covered by sand, be blessed with rain" (Kuru.378). The sun inclining westward sank behind the mountains (Nar.239:1). The peacock, climbing the top of the rock with its flock, enjoyed the mild light of the many-rayed sun (Nar.396:5-7). The many-rayed sun after its diurnal course reached duly the western mountains, like a renowned monarch attaining to the celestial world, to enjoy the fruit of his good deeds after a righteous rule on earth protecting his people (Kali.118:1-4). As the heroine was united with the hero, like Goddess Tirumakaḷ on the chest of Lord Tirumāl, her distress vanished like darkness before the sun (Kali.145:64-66). Lord Tirumāl is hailed as the God from whom appeared the sun, the moon and other things (Pari.3:5,10). Lord Murukaṇ is hailed thus: "Oh Lord of the mighty spear! Oh thou sun riding upon the swift peacock-mountain" (Pari.18:26)

Ñalam - Ulakam (World/earth)

Kuṭapulaviyanār refers to Pāṇṭiyan Neṭuñceliyan as a descendant of the powerful monarchs who brought this wide earth engirt by the sea under their sway by their own effort (Puram.18:1-4). Kārikkiḷār praised Yānaikaṭcēy māntarañcēral Irumporai thus: "One can measure the vastness of this wide earth, but not your greatness" (Puram.20:2-5). "This world will only accuse the rulers if the rains fail and the yield goes down, or if unnatural things happen affecting the professions" (Puram.35:27-29). Peruñcāṭṭaṇ son of Piṭavur Kīḷar of Cōḷa country, was known for his munificence that gave limitlessly to suppliants though the wide world suffered much owing to lack of rains (Puram.395:33). Imayavarampaṇ Neṭuñcēralāṭaṇ's bounteous hands gave gifts ceaselessly to the people of this earth (Pati.15:35,36). One of the faces of Lord Murukaṇ sent forth myriad rays lighting up the dark earth (Muru.163-165). The hero (said to his heart) that he would not part from his beloved leaving her alone, for all the accumulated riches of this vast earth (Kuru.267:1,26). It rained so that the drought afflicting the earth was ended (Kali.82:1) Lord Tirumāl encompassed all the three worlds with a single step of his foot (kali.124:1). The crescent moon welcomed by the people of the world waxed into full moon (Kali.146:38-48). Lord Tirumāl is adored thus: "Thy forbearance and thy fostering grace are found in the earth" (Pari.4:28).

Ñalal - Pulinakakkoprai (Tiger-claw tree)

The big water-front abounded in tiger-claw trees with many bunches of flowers (Pati.30:1). The heroine and her maid culled the flowers of the tiger-claw tree and the night-flowering jas-

mine (Kuri.86,82,98). The *punnai* with curved trunk, stood along with the screw-pine and the tiger-claw tree in the garden (Akam.180:11-12). Fishermen wore the lush-petalled blue-lilies along with the flowers of the tiger-claw tree (Akam.270:1-3). The waterfront where stood the tiger-claw trees with small flowers (Nar.31:5). The big seashore with small flowered tiger claw trees (Nar.74:5). The grove by the sea redolent of the *punnai* flowers and the many-splendoured tiger-claw flowers (Nar.167:7-9). The water-front perfumed the fragrance of the flowers of the tiger-claw tree on the dune (Aink.148:1-2). The tiger-claw tree with close-set flowers bright coloured like Cāmaṇ, the brother of Kāmaṇ (Kali.26:4). The river Vaikai carrying in flood, *takaram*, tiger claw and deodar tree looked like the surgent sea (Pari.121:6-8).

Ñali - Nāy (Dog)

At night the sharp-toothed dog with a rigid curling tail, barked (Akam.122:8).

Ñi

Ñiṇam - Niṇam (Flesh)

Mallikkilāṇ Kāriyāti delighted in giving whole lumps of rice cooked with the fat meat of the porcupine killed by the hunters of Kuṭaṇai (Puram.177:12-13).

Ñimiru - Tēn vaṇṇu (Honey-bee)

The tusker with humming honey-bees buzzing over ichorous flow (Puram.98:12,13 Akam.34). The tusker chased away the striped bee-

bees buzzing around the cow-elephant with its calf (Pati.12:12,13). Beautiful honey-bees hummed about the sandal-daubed chest of the hero (Akam.102:10,11). Round the flowers of the tiger-claw, punnai, screw-pine tree and the *cerunti*, the striped bees hummed (Kali.127:1-5).

Ne

Nekilam - Cilampu (Anklet)

In the melee caused by the bees buzzing close to the frightened maidens, the shark-shaped hooks on the anklet of a certain woman got entangled with the garment covering the waist of another (Kali.92:30,31,37,38). Women danced stepping in tune with the sound of the tabor, while the pearls within the bright golden anklets, tinkled as they moved (Pari.21:18-20).

Nekili - 1. Kataikolli / Neruppu (Burning Brand)

People slumbered sweetly in the warmth of the burning faggots of soft wood (Malai.446,447). The lord of the hills ate rice cooked with meat in a fire made by burning sandalwood faggots (Akam.172:13,14). Foresters guarding the millet-field armed with bows and slings and burning brands, shouted when a tusker made its appearance there (Kali.53:13-14).

2. Tikkataikkol (Fire-stick)

Woodmen upon tall machans, kindled fire by churning firesticks (Kuri.225,226).

Nenṭu - Naṇṭu (Crab)

Cooked millet-rice resembling a big brood of

heroine played with her maid digging into the deep holes of the crab in the seashore (Akam.20:4). The crab in the field with long eyes resembling the buds of the neem, scuttled for safety into its hole, scared of the heron seeking prey (Akam.176:7-12). Frightened by the playing maidens, the wet crab ran into the sea (Kuru.401:3,4). The school of crabs in the moist dune drew with their claws designs on the ground covered by tiger-claw flowers, like women running their fingers through millet-corn kept for drying (Nar.267:1-5).

Nemal - Caruku (Dry leaves)

The bright sparks kindled by the luxuriant bamboos rubbing against one another, enveloped in flames the dry leaves (Akam.39:6,7).

Nemankol - Tulakkol (Scales)

The court of justice had noblemen impartial like the beam of a balance, who avoided the extremes of passion and levity (Matu.490-492).

Nemannterikkol - Tulakkol (Pointer of a balance)

Nannan was of blameless speech, true and impartial like the beam of a balance (Akam.349:3,4,8).

Nemai - Oruvakai Maram (A kind of tree)

The summer wind shook down the leaves of the *ṇemai* trees (Akam.358:6-8). A solitary kite was perched upon the top of the *ṇemai* tree, hungry for flesh (Kuru.285:6,7).

Nemaiyam - Nemai maram (A kind of tree)

The spiders web woven on the parched top of the *ṇemai* tree swayed in the wind (Akam.111:5,6). The desolate place, with tall *ṇemai* trees with parched tops (Akam.187:

Neli - Tikkolli (Burning brand)

Sparks of fire kindled by the burning brands, when the luxuriant bamboos rubbed against one another, enveloped the dry leaves (Akam.39:6,7).

Nelikōl - Tikkataikōl (Fire-sticks)

Neṭumāṇāñci could lie low like the fire-stick kept in the eaves of a house, when it was not necessary to reveal his power (Puram.315:3-5). Salt-merchants roasted over a fire kindled with the help of fire-sticks, the flesh of the elephant left over by the bandits, after they had taken the meat they wanted, skewered through sharp

sticks (Akam.169:3-5). The shepherd moved about with a leathern scrip containing a hoop of strands, fire-sticks etc., required for his use (Nar.142:2-4).

Nellal - Teru (Street)

Neṭṭimaiyār singing the praise of Pāṇṭiyan palyākacālai mutukuṭumip Peruvaluti said that he ruined the forts of the enemies, ploughing up the streets where chariots used to play, yoking asses to the ploughs (Puram.15:1-3). The town of Aṭṭavāyil had streets pitted with the marks of chariot-wheels; tall flags fluttered from the streets (Akam.326:3,4).

Ta

Takaṭu - 1. *Pūviṇ Puravitaḷ* (Outer petals of a flower)

The *marutam* flowers had dark outer petals, soft within (Muru.27,28). The heroine's tresses were adorned with a wreath of wild jasmine alternating with *marutam* flowers with fine outer petals (Nar.52:1,2).

2. *Ulōkattakaṭu* (Metal rise)

The round cot of the queen had metal discs striped, like a tiger fixed to it (Netu.123-127).

Takaṭūr - *Ōrūr* (A town)

Peruñcēral Irumporai acquired the honorific 'Takaṭūreriṇta' as he had conquered the town of Takaṭūr (Puram.50.Footnote). Aricilkiḷār lamented the death of Atiyamāṇ Eḷiṇi who fell defending Takaṭūr against Peruñcēral Irumporai (Puram.230.Footnote). Peruñcēral Irumporai, defeating Atiyamāṇ along with the Cōḷa and Pāṇṭiya kings seized their war-drums, canopies and ornaments; capturing the fortress of Takaṭūr, he performed battle-sacrifice, while the women of Atiyamāṇ lamented his death (Pati.Pa.8). Takaṭūreriṇta Peruñcēral Irumporai: Cēra Vēntaṇ (Cēra monarch). See Cēramāṇ Takaṭūreriṇta peruñcēral Irumporai.

Takar - 1. *Kiṭāy* (Ram)

In the wide yard, many gathered to watch the ram playing with the partridge (Pat.69,70). In the courtyard of the warehouse, the ram and the dog gambolled about (Pat.140,141). Among the many presents heaped in front of Nannan's palace, was the swift-footed and

strong-headed mountain-ram (Malai.502,503). The ewe waited hopefully for the return of the long-horned ram that had left its side (Aink.238:1,2).

2. *Mēttunilam* (Raised ground)

The roof of the hut was thatched with thick leaves dark as fine sand, of the date-palm standing in the raised ground (Peru.86- 88).

Takaram - 1. *Mayirccāntu* (Fragrant unguent)

Brides with moist tresses to which fragrant unguent had been applied (Pati.89:15-17). The hero applied to his head cool and fragrant unguent (Kuru.108). The newly-wedded bride had fragrant locks of hair redolent of unguents (Akam.141:13,14). Locks of hair, dark as fine sand, redolent of cool fragrant unguent and civet (Kali.93:21,22).

2. *Takarac Cāntu* (Paste applied to the bosom)

The sands of the river Vaikai grew slushy with the fragrant paste falling off from the bosoms of the women (Pari.12:96,97).

Takaraṇ - *Takariṇaiyuṭaiyavaṇ* (Lord Murukan)

Vēlaṇ, (Lord Murukan) is hailed as the God with the Ram, the one with the peacock and the cock-flag (Muru.210).

Takavu - *Takuti* (Worth/Nature)

Ālattūrkiḷār said to Kiḷivaḷavaṇ when he besieged Karuvūr: "People will be sorry to hear that you were so unworthy as to fight with a shameless monarch who shut himself happily in his fortress even after hearing the noise of his defensive forest being cut down by the enemy" (Puram.36:9-13). Celvak kaṭuṅkō Vāḷiyātaṇ would load with gifts the suppliants who came to him, caring more for his own worth as a noble patron, so that they began to wonder if they were dreaming it all (Puram.387:20-26).

The wild ways were of a fearful nature, haunted by snakes and tigers (Akam.318:3,4). The concubine said to the hero; "Do not come before me pretending that you are submissive to me, behaving in an unworthy manner" (Kali.69:21,22).

Takuti - *Takavu* (Quality/Nature)

The heroine said to her maid, that the hero's nature that had caused slander in the village, had also made her suffer (Aink.364:3,4). Devotees sang Lord Tirumāl's praise thus: "You may be amused at our foolishness in listing some of your great qualities; we deserve also your scornful laughter, as we do not have the ability to assess your greatness" (Pari.4:3-5).

Takuvī - *Takutiyaipuṭaiyavaḷ* (A woman of worth)

The heroine was addressed as a woman worthy to be desired by the hero's heart (Akam.259:12). The good mother of the heroine who had eloped with her young lover, grieved and said: "Did my innocent and worthy daughter traversing the wild track in an alien territory, perform the ritual removal of her maiden anklets in the lonely house of a poor woman in a wayside hamlet?" (Akam.359:20-26).

Takai - 1. *Alaku* (Beauty)

Kuṭūmi was a chieftain of much wealth, beautiful to behold (Puram.64:5,6). Pickle good to look at, made of tender mangoes (Peru.309,310). In the market at Maturai were found shop-keepers who sold betel-leaves, along with areca nuts and catechu which added beauty to the body (Matu.400,401). The heroine's eyes defeated the *kuvaḷai* flower in beauty (Akam.27:13,14,17). The heroine had

youthful breasts situated prettily upon her bosom lovely as tender shoots of the mango (Akam.177:17-19). The heroine combed her hair beautifully (Nar.140:3). The cassia had lovely flowers that looked like a chain of golden coins (Nar.221:3,4). The hero caused a love-sickness that ruined the beauty of the heroine's lovely body (Kali.40:20). Hetaerae had a lovely charm and collyrium-fed eyes (Kali.77:5). From the lovely boughs of trees the birds chirruped (Kali.118:17). Maidens of great beauty (Pari.Ti.2:8).

2. *Takuti / Takaimai* (Worth/Nature)

The peacock has a soft nature (Puram.145:1). Rāvaṇa was referred to as a demon of a powerful nature (Puram.378:19). The hero's heart had a noble nature (Akam.184:4). The heroine adorned her worthy and lovely tresses with *vēṅkai* flowers (Nar.313:3,4). The new paramour of the hero with a sulking nature (Kali.82:24). Youthful men and women decided to have the worthy waters of the river itself as the arena for their playful competition (Pari.6:29,30).

3. *Kūrupātu* (Aspect)

Soldiers with warlike aspect (Puram.63:4). Naḷli had the meritorious munificence, that gave untiringly to relieve the poverty of the suppliants who came to him (Puram.158:15,16).

4. *Tanmai* (Quality/nature/condition/manner)

The sweet fruits of the wayside trees, relieved the travellers in a fatigued condition (Pat.10:5-7). The heroine said to her maid, there was no way for her to survive after the hero had gone away from her (Akam.341:1). The high sprigs of the *punku* tree with a beautiful quality (Nar.9:5). The heroine stated: "I desire to see

only the beauty of form of him who caused my soft arms to grow leaner; I do not care to go into the right or wrong done by him" (Kali.142:49,50). The sight of the Pāṇḍiya king sporting in the river Vaikai, resembled in nature, Lord Indra, sporting with his hosts in the celestial Ganges (Pari.Ti.2:90- 96).

5. *Mālai* (Garland)

The garland wrought of blossoming buds, lay across the chest of the devotee (Muru.139). Youths had chests adorned with garlands (Pari.22,23).

6. *Mēnmai* (Greatness)

The heroine had eyes that had lost the greatness of beauty of dark blossoms (Akam.69:1,2). Farmers pulled apart the piled up heaps of corn-sheaves on the field, where the great *marutam* tree with low-hanging branches grew; they then made bulls trample upon the sheaves for a second treading (Akam.366:1-3).

7. *Pukal* (Reputation)

Cēramāṇ kaṭalōṭṭiya vēlkelu Kuṭṭuvan was hailed as one who desired the reputation accruing from unstinted munificence (Puram.369:28).

8. *Perumai* (Greatness)

The heroine's eyes were greater in beauty than the *neytal* flowers blooming at dawn in the Kor̥kai water-front (Aink.188).

9. *Kaṭṭutal* (Stringing together)

Kiḷḷivaḷavan wore a garland that was strung together with various flowers (Puram.59:14).

10. *Takaittal* (Checking/stopping)

Looking at the beauty of the cataract rolling down the mountain, now flowing through the

wood, the heroine's eyes poured tears that could not be checked, as the place reminded her of her first meeting with her lover (Nar.17:1-5).

11. *Takaital* (Wearing together)

Some of the persons desirous of sporting in the Vaikai river, wore different kinds of wreaths woven together (Pari.20:28).

12. *Uḷḷaṭakkutal* (Containing)

The yard where the bulls were fed hay, contained many cool tanks of water (Pat.51,52).

Takaikkunar - *Taṭuppar* (One who stops another)

The maid said to the hero preventing him from entering the heroine's house: "May the bracelets of my lady, slip off and fall to the ground; you can go where you please; who can stop you?" (Akam.46:14-16).

Takaippu - 1. *Anivakuppu* (Battle-formation)

Palyānaic celkelu Kuṭṭuvan was hailed as the commander of the vanguard of the army men who with gory swords in their right hands, shattered the battle-formation of the enemy (Pati.24:3-5). The king had a battle-formation which could not be shattered by the foes (Pati.66:9,10,14).

2. *Kaṭṭu* (Close arrangement)

The fortress had a porchway sending a hail of arrows at the enemy and a close arrangement of engines of destruction (Pati.53:7).

3. *Mālikaik kaṭṭanam* (Palatial building)

Valiyatan seated in his palace where none but poets, war-bards and brahmins could enter, was known for his spontaneous generosity; even

before they had crossed the outer walls, he ordered gifts to be given to the player-minstrels approaching him (pati.64:7-11)

Takaimai - 1. *Takutippāṭu* (Fitness, worth)

The good mother of the tender heroine pulled her up thus: "Playing with balls beneath the arbour, you are unaware that your growth makes you worthy to be called a maiden;" (Akam.275:3-6). The heroine looked angrily at her lord, as both of them were watching the drunken dance of a certain woman as she shook her arms and moved her feet in tune with the sound of the tabor (Pari.21:19-22).

Takaiyavar - *Aḷakiṇaiyuṭaiya makalir* (Beautiful women)

The bees settled upon the glory-lily bud, waiting for it to blossom, looking like the annular ornaments adorning the fingers of beautiful women (Kali.43:8,9).

Takaiyaval - *Takamaiyaiyuṭaiyaval* (Women with beauty)

The bard-companion said to the hero: "The lovely body with exceeding love-sickness is trembling like your enemies who did not surrender at your feet; drive fast your chariot, that she may recover her beauty" (Kali.30:19-21).

Takaiyal - *Aḷakaiyuṭaiyal* (Beautiful woman)

The artisan-hero wondered at the beauty of his beloved, of the same class: "Holding her basket in one hand, swinging her arms proudly, carrying a pot on her head, her shark-shaped pendants dangling from her ears, look how she walks along in the arrogance of her youthful charms:" (Kali.109:13-15).

Takaivar - *Takaimaivaivutaivavan* (Beautiful

person)

Lord Civaperumān, is the great God resplendent with a twyfold beauty, adorned with lovely ornaments befitting his androgynous form (as Arthanareeswara) (Pati. Invo. 7, 8).

Takaiyar - *Aḷakiṇaiyuṭaiyār* (Women with beauty)

As the lovely liana-like women bending down the boughs in the grove, culled the flowers, the swarm of bees therein flew off (Kali.92:25-29).

Takaiyiyālar - *Aḷakuttanmaiuyuṭaiyavar* (Persons with beauty)

Braceleted women and handsome men with garlanded chests embracing them, bathed in the pool at Paraṅkunru (Pari.17:33-39).

Takaiyinān - *Takaimaiyuṭaiyavan* (Person with a certain nature)

River Vaikai belonged to the Pāṇṭiya king with a nature loved by all (Pari.7:51).

Takaiyōl - *Takaimaiyuṭaiyōl* (Beautiful woman)

Even the difficult wild tract overgrown with tall bamboos, became cool because of the kindly graces of the lovely heroine, said the hero to himself half-way across the tract (Aink.327).

Takaiyōn - *Aḷakuṭaiyōn* (A handsome man)

If they went to Eyirpaṭṭinam, and sang the praise of the handsome Lord of Kiṭāṅkil adorned with a wreath of blossoming buds, they would get from every house, rich mead to drink and roasted fish to eat from the hands of the fishermen (Ciru.153-163).

Takaivu - *Takuti* (Worth/prosperity)

Even if a man were to do a worthless and evil deed secretly, thinking that no one in the world

had seen him doing it, there is no greater witness for his action than his own conscience (Kali.125:1-4).

Taṅkāl āttirēyan Ceṅkaṇṇāṇār - Pulavar (A Poet)

A brahmin by birth, this poet Ceṅkaṇṇāṇār belonging to Ātrēya gōtra, hailed from the village called 'Taṅkāl', now known in Pāṇṭiya land by the name 'Tiruttaṅkal'. In the only poem composed by him, *Narrinai* 386, the maid recommends the hero returning from his paramour, unto the favour of the heroine in sulks.

Taṅkāl poṅkollan Venṇākaṇār - Pulavar (A Poet)

With the given name Venṇākaṇār, this poet belonging to a goldsmith family, and hailing from Tiruttaṅkal in Pāṇṭiya country, is the author of *Narrinai* 313. The name also appears with variations as the author of Akam.108,315 and Puram.326 (Taṅkāl Poṅkollanār) Akam.48 (Taṅkāl Muṭakorraṇār), *Kuruntokai* 217 (Taṅkāl Muṭakkollanār). P.N., Dr. U.Ve.Ca. and V.P.hold that all these six poems were written by one and the same author (i.e.) Taṅkāl Poṅkollan Venṇākaṇār only. The poet could have been lame as his name 'Muṭakkollanār' indicates. In the *Puram*, poem set in *mūtin mullai turai* he has finely portrayed the house of a warrior and the qualities of the inmates therein. The other five 'Akam' poems are set in *kuṛiñci* and *pālai* genres.

Taṅkāl Poṅkollanār - Pulavar (A Poet)

Author of Akam 108 and 355. See Taṅkāl Poṅkollanār.

Taṅkāl Muṭakkollanār - Pulavar (A Poet)

Author of *Kuruntokai* 217. See Taṅkāl poṅkollan Venṇākaṇār.

Taṅkāl Muṭakorraṇār - Pulavar (A Poet)

Author of Akam.355. See Taṅkāl poṅkollan Venṇākaṇār.

Taṅkai - Ilaiya Cakōtari (Younger sister)

The maid said to the hero: "If you want to favour the hillmaiden with bamboo-soft arms and dark eyes, the younger sister of the forester, marry her forthwith and take her to your village" (Akam.132:5-8,14). The maid said to the hero refusing him a tryst by night with the heroine confined to her house by her parents: "The village of the broad-shouldered hill-maiden, younger sister of the forester, is up in the hill" (Kuru.335:-7). The hero praised the charms of the heroine thus: "Younger sister of the hunters with killer-bows! What you think to be golden spots on your breasts, appear to my fearful heart like a terrible deity" (Aink.363). The heroine was referred to as the beautiful younger sister of the hunters who had as their food the flesh of the porcupine (Aink.364:1,2).

Taṅkaiyar - Taṅkaimār (Younger sisters)

The fish caught in their strong nets by the fishermen riding into the sea on their canoes, were hawked in the streets of the festive village by their younger sisters clad in leaf-garments round their waists (Akam.320:1-4).

Taccacciṛāṇār - Taccaruṭaiya putalvar (Carpenter's children)

The toy-chariots carved by carpenters' children, were trundled along the streets by the boys (Peru.248-249).

Taccan - *Taccuttolil ceypavan* (Carpenter)

Neṭumāṇ Añci was sturdy like the chariot-wheel wrought by an expert carpenter over a period of one month, though he was capable of turning out eight chariots in a single day (Puram.87). The forest would yield useful things to boys who go there armed with an axe made by a carpenter (Puram.256:11,12). The urchins took delight in pulling the toy-chariot with tiny horses made by the carpenter (Kuru.61:1-3).

Tacam - *Pattu* (Ten)

The cot was made from the tusks of an elephant that had lived for years four times ten (Netu.115-117).

Tacumpu - 1. *Miṭā* (Pot)

Curds were churned with a churning rod, in a pot made of burnt clay (Nar.84:6,7).

2. *Kuṭam* (Pot)

Nampi Neṭuñceliyan gave away pots of sweet toddy to all (Puram.259:16). Kaṭal piṛakkōṭṭiya Ceṅkuṭṭuvan, gave unstintingly to bards, toddy filled to the brim, in pots adorned with fragrant flowers and ginger, with sandal-paste smeared all round their sides (Puram.377:16-20). In every arena after their performance gleeful player-minstrels were given clear mead from wobbling vessels (Malai.463,464).

Tacai - *Ūn* (Meat/flesh)

Women in farmer's houses would fill up with paddy, the baskets in which the hunter had brought venison (Puram.33:1-6). In Ati's Kuṭanāṭu, hunters would offer white rice cooked with the flesh of porcupine shot by

them (Puram.177:12-16).

Tattam - *Kaccu* (Tape)

The gaps in the middle of the cot were covered by shining tapes, striped like a tiger (Netu.126,127).

Tattai - 1. *Kiḷi kaṭi karuvi* (Instrument called *tattai* used to chase the parrots)

When the watchmen guarding the milletfield beat upon their *tattais* to chase the parrots, all the birds in the fields beyond and on the sea-shore would all rise in the sky (Puram.49:3-6). The hero asked the heroine: "Who are you, looking like a fearful celestial damsel, as you stand in the millet-field chasing the parrots away with your *tattai*?" (Akam.32:5-8). The good mother of the heroine said to her daughter the hillmaiden, to proceed to the millet-field, *tattai* in hand to chase the parrots (Nar.134:3-6). The *kurava* maiden, having eaten of the millet-flour, chased the parrots settling on the mountain-paddy, sounding her *tattai* (Aink.285:1-3).

2. *Mūṅkil* (Bamboo)

The bamboos lost their beauty, as their joints burst with a sound when the fire enveloped them (Matu.302-305).

3. *Karaṭikaipparai* (A kind of drum)

The *tattai* drum called also *Karaṭikaipparai* sounded steadily (Malai.9).

Tattai - *Taṇṇumai* (A drum for chasing parrots)

Beetles hummed with a sound resembling the *ampal* flute played after the *tattai* drum sounded by musicians in the waterfront (Aink 215:1-4).

Taṭṭaiṭṭarai - *Kiḷikaṭi karuviyākiya taṭṭaiṭṭarai*
(A drum for chaising parrots)

The frogs in the narrow-mouthed springs, sounded like *tattai* drums, used to chase the parrots from the field (Kuru.193:2,3).

Taṭṭōr - *Talaittōr* (Persons who conserve bind something)

Kings who dammed up and conserved water in their land to foster living beings, would maintain also their reputation in this world for preserving righteousness, wealth, and happiness, even after they are translated to the upper world (Puram.18:19,30).

Taṭam - *Kuḷam* (Pond)

The maid asked the hero intent on leaving the heroine: "Will her youth remain permanent, that wastes away every day, even like the waters of a pond full of blooms, getting reduced everyday?" (Kali.17:15,16).

Said the hero to his paramour in sulks: "In the pond where I was bathing, a certain damsel began to flounder and then fell against me; but before I could hold her in my arms she managed to swim ashore; she was only a maid, not yet nubile" (Pari.6:87-90).

Taṭavu - 1. *Ōmakunṭam* (Sacrificial pit)

Iruṅkōvēḷ was hailed as the best of the long line of *vēḷir* chiefs with a lineage of fortynine generations, their eponymous ancestor having first appeared out of a sacrificial pit of a northern sea and ruled the house of Tuvārāpati known for its munificence (Puram.201:8-12).

2. *Tūpamūṭṭi* (A censer with a handle)

As the cold north wind blew scattering rain drops everywhere, young men and old enjoyed

the warmth of the fire kept in the censer, not caring to drink the cold water kept in the pot (Netu.64-66).

3. *Oruvakai maram* (A kind of tree)

The heroine grieved that her lord had not returned even in the cold season when the *Anril* with its mate uttered its cries from the nest in the tall branch of the *tātavu* tree (Kuru.160).

4. *Cāṭi* (Jar)

Around the jars of toddy kept in Arcot of the Cōlas, the bees buzzed noisily (Nar.227-5-7).

Taṭākam - *Kuḷam* (Tank)

At Parāṅkuṇṇam, there was a pool large as a tank (Pari.9:71-73).

Taṭāri - *Oruvakai parai* (A kind of drum)

The tortoise resembled the head of the *tatari* drum sounding intermittently (Puram.249:4). Ūnpoti Pacuṅkuṭaiyār said to Ilañcēṭcēnni that he came to him desirous of tuskers as gifts, while blessing him that he might prosper brightly in the battle (Puram.370:18-21). It was not possible for a drummer-bard beating on the head of his drum, tied together with leathern straps, to be relieved of his poverty, if he were to sing in the courtyard of a king who never gave to suppliants (Puram.381:11-15). Entering the town of Atiyamān, the minstrel beat on his drum with an intermittent sound, so that the noise echoed from the tall mansions (Puram.390:3-8). The minstrel sang in tune with the double-beat of the sound appearing from his big-headed drum bearing on its side the mark of his fingers, that resembled the hood of the snake (Peru.69-73).

Taṭi - 1. *Ūntuṇṭu Tacai* (A piece of meat)

The pieces of meat in the war-field where elephants had fought, prevented the male vulture from flying past it (Puram.64:3,4). Millet-rice was cooked in boiling milk in a pot which had not been cleaned after fat pieces of venison had been cooked in it earlier (Puram.168:6-10). Player-minstrels ate the flesh of the monitor-lizard seized by the bitch, along with the fat meat of a wild-cow and a porcupine (Malai.175-177). Cruel warriors, killing a bull, roasted over a fire the fat pieces of its fine flesh; having gorged themselves on the meat like goblins, they slaked their thirst with 'sake' (Akam.269:12-17). Lord Tirumāl is hailed by the poet as the therianthropic incarnation of man-lion, with powerful finger-nails which tore open the demon-chief Hiranyaṇ, so that pieces of his flesh were strewn about (Pari.4:19-21).

2. *Pātti* (Parterre/Pan)

When the farmers, winnowed the paddy after the second treading of the sheaves by the bulls, the particles of dust spread over the salt-pans nearby; whereupon a quarrel ensued between the farmer and the fishermen who threw mud at each other (Akam.366:2-9). The hamlet surrounded by the grove did not depend upon rain for its occupation; for they produced salt by directing the sea-water into pans on level ground (Nar.254:10-12).

3. *Tuṇṭu* (A piece)

Lord Tirumāl is hailed by the poet thus: "O Thou with sharp powerful nails, that tore up the demon-chief Hiranyaṇ, the pieces of flesh scattering along with the pieces of the pillar from which you broke out in your theri-anthropic manifestation as the incarnation of the Man-

lion!" (Pari.4:19-21).

4. *Tacaiyākiya karuttuṇṭu* (Piece of the Divine Embryo)

The seven holy seers who received the pieces of the Divine Embryo, mutilated by Lord Civa, knowing its great significance, poured them into the sacrificial fire (Pari.5:36-49).

Taṭivu - *Tuṇṭu* (Piece)

The minstrels were guided to go to forester's houses where they would be fed pieces of the jungle-fowl and the partridge, that had been roasted over a fire of sandal-wood faggots, along with the meat of savoury *aral* fish (Puram.326:10-15).

Taṭumāraram - *Kalakkam* (Disorder)

Men might desert women after making love to them; and men who had gone across the wilderness might return to the arms of their wives; such fluctuations of joy and sorrow among lovers, are bound to happen to all people of the world, even as night follows the day (Kali.145:13-17).

Taṭai - *Taṭuttal* (Stop/prevention/check)

The floods in the Vaikai spread wherever it wanted like a woman ignorant of the art of dancing; like a woman in sulks leaving her husband, it broke all dams and overflowed everywhere (Pari.7:1- 19). Budding maidens eager for the embrace of their lovers, went to the Vaikai river, escaping the control and check of their grandmothers (Pari.10:35-40)

Taṅkatir Maṇṭilam - *Kuḷirnta katirkaḷaiyūṭaiya tiṅkaḷ maṇṭilam* (The cool-rayed orb of the Moon)

Even like the cool-rayed orb of the moon

losing its lustre disappeared during the day, the heroine's forehead lost its brightness, the hero parted from her (Akam.277:1-3,12).

Taṅkāḷ Pūṭkollanār - Pulavar (A Poet)

See Taṅkāḷ pōrkollan Veṇṇākaṇār.

Taṅkōḷ - Cēṅkōḷ (Righteous sceptre of state)

Pāṇṭiyan velliyampalattut tuṅciya Peruvalūti was the monarch with righteous sceptre who ruled from Maturai of sweet pellucid Tamil, where the three drums sounded (Puram.58:12,13).

Taṅṭam - 1. Taṅṭanai (Punishment)

Ūnpoti Pacunkuṭaiyār praised Ilacēṭcenni thus: "You will punish a man suitably if you find him guilty of wickedness, but if any one were to surrender at your feet, you will also stop the punishment you had intended" (PUram.10:3-6).

2. Cēnai (Army)

The rival armies of the two kings at variance, warred among themselves and suffered mutually (Pari.10:59,62).

3. Viṇ (Useless expense)

The companions of the heroine asked the paramour of the hero: "Are the bosom of our lady which has uselessly given up the hero's chest to you and your breasts adorned with the stolen rope of pearls, to be deemed as one?" (Pari.20:64,65).

Taṅṭamil - 1. Taṅṇiya Tamilnāṭu (Cool Tamil-nāṭu)

If Pāṇṭiyan Kūṭakārattut tuṅciya māraṇ Valūti were to ask for tributes from other kings, as he did not consider the whole of the cool land of the Tamil to be common to all, such of the

kings as submitted to him would have no cause to tremble for fear of him (Puram.51:4-7).

2. Taṅṇiya Tamilppaṭai (Army of men speaking cool Tamil)

Celvak kaṭuṅkō Vāliyāṭaṇ, wearing Uliṇṇai flowers in war, defeated the two other monarchs, with his army composed of soldiers speaking cool Tamil (Pati.12:8-12).

3. Taṅṇiya Tamil moli (Tamil language sweet and cool)

Kūṭal city resembled the lotus flower; the people of the city speaking sweet cool Tamil resembled the pollen of the lotus; the suppliants who came there for gifts, resembled the bees that haunt the pollen (Pari.Ti.7:1-7).

Taṅṭamil kilavar - Taṅṇiya Tamilnāṭṭirku urimayūṭaiyavar (Persons with the right to rule the Tamil country)

Vellaikkūṭi Nākaṇār praised Killivalavan that he was the best of the three rulers with the right to rule Tamil country in the whole world (Puram.35:3-5).

Taṅṭamil varaippagam - Taṅṇiya Tamilnāṭṭin ellai (The boundaries of cool Tamilnāṭu)

Pāṇṭiyan Ilavantikaippalli tuṅciya Naṇmāraṇ was the valiant monarch who subdued his foes throughout the cool Tamil country right up to its borders, and seized their riches as booty (Puram.198:12,13).

Taṅṭalai - Cōlai (Grove)

Farmers with cool groves (Peru.355;Nar.97:9). The heroine had locks of hair fragrant like the cool grove in Vāṇaṇ's Ciṟukuṭi (Akam.204:12-14). The good mother, of the heroine who had eloped with her lover, said that the sight of the

cool grove without the heroine, made her grief-stricken (Nar.305:4).

Taṇṭāraṇiyam - Taṇṭakāraṇiyam (The Dandakaranya land)

Āṭukōṭpāṭṭuc Ceralatan retrieving from Dandakaranyam the mountain-goats seized by the enemy, brought them to Toṇṭi city (Pati.Pa.6: 3-5).

Taṇṭiyōr - Alaittum perravar (One who gets something by insistence)

The maid said to the heroine: "He who got the pleasure of amorous union by insistent pleading despite our sulking, will surely come today" (Kuru.177:5-7).

Taṇṭu - 1. Kōl (Club/cudgel/staff)

Armymen holding clubs in their right hands, shouted boisterously at the enemy opposing them (Pati.41:11,12). The jackal about to snatch the lamb, ran away at the sound of the whistle of the shepherd standing alone in the field, leaning upon his cudgel (Akam.274:8-11). The brahmin boy held a holy water-vessel in his hand, along with a staff of *palas* tree with its bark removed (Kuru.156:2-4). Hearing the whistling sound of the shepherd leaning upon the cudgel held in his hand the flock of sheep would not stray into the alien patch (Nar.142: 4-7).

2. Vāḷaittaṇṭu (Stem of the plantain tree)

Some of the youths desirous of continuing to sport in the river, swam in the water, holding on to plantain-stems for support (Pari.10:100). When a certain youth was sporting in the Vaikai holding on to a plantain-stem he spied a maiden; his heart melting at sight of her, the current of the river pulled his hand" (Pari.11:106-108).

3. Kāmpu (Stalk)

During the water-sport in the river Vaikai, a certain woman seeing another with coral bangles stacked on her hands, adorned herself with bracelets made of the emerald-green stalks of the *kuvaḷai* flowers (Pari.11:101,102).

4. Taṇṭappaṭai (One of the five weapons of Lord Tirumal)

Lord Tirumāl is hailed as the God holding in his hand the furious club (Pari.15:58).

Taṇṭuraiyūran - Taṇṇiya nīrtturaiyaiyutaiya ūran (The hero, lord of the cool ford)

The hetaera said to the companion of the heroine: "The hero, lord of the cool ford, came to see our dance; his women would ceaselessly abuse me even for that" (Akam.76:1-6). The heroine said to her heart: "It is because you are the wife of the Lord of the cool ford, where the carp seizes the fruit of the rattan-vine, your sufferings are many" (Kuru.91:1-4). The hetaera said; "I am amused when I think of the distress of the hero, (lord of the cool ford) when I threatened to speak to his wife about his seizing my tresses and removing my bracelets" (Nar.100:1-7,12). "The lord of the cool ford where the water-lily bows before the lotus, stationed his big chariot in front of our house, as a price for my lady's charm" said the minstrel's wife to the bard-companion of the hero (Nar.300:3-6). The maid asked the heroine: "Why are your collyrium-fed eyes so pale, even after being comforted by the lord of the cool ford where the crab in the pond full of water-thorn, severs the stalk of the water-lily?" (Aink.21). The sulking heroine said angrily to the hero returning from his paramour: "Lord of the cool ford with beautiful and fertile fields! Do not fondle my son with ornaments with

warm from the embrace of your paramours"
(Kali.79:1-7).

Taṇṭai - *Kālil aṇikinra anivakai* (Anklet)

Devotees adored the Red Lord, Murukan:
"Younger Brother of Lord Vināyakā! Our hands
shall ever be folded in prayer trusting in the
grace of your ankleted feet!" (Muru.Ve.3:2-4).

Taṇṇakam - *Kuḷirnta uḷḷitam* (Cool interior)

The crab, seizing the ears of paddy in the field,
went into its hole with a cool interior
(Aink.27:1,2).

Taṇṇaṭai - 1. *Marutanilattūr* (Villages in
Marutam tract)

The chieftain even as he lay mortally wounded
in the battlefield, gave away to suppliant vil-
lages in *marutam* tract, and a black-soil village
to their leader when he came last
(Puram.281:14-17). The buffalo living in the
village in the *marutam* tract liked to wallow in
water always (Puram.297:1). The fortress from
which flags fluttered, was surrounded by vil-
lages of *marutam* tract where the workers were
constantly engaged in carrying sheaves of
paddy to the threshing floor from the fields
where the reapers had harvested them
(Akam.84:11-14).

2. *Malaippaccai* (A green herb)

Bright-bangled women used along with their
ornaments, the green herbage left over by the
buffalo that had grazed on the moist creeper in
the bush (Nar.391:2-5).

Taṇṇanturaivar - *Kuḷirnta alakiya turaiyaiyuṭaiya
talaivar* (Lord of the cool ford)

The heroine said to her maid: "The birds are

chirping while the flowers have begun to fold
themselves; the grove by the sea is desolate; I
shall continue to bear my life only if I get
some one who can convey my plight to the
lord of the cool and beautiful ford, where the
fragrant tiger-claw trees abound" (Kuru.310).

Taṇṇanturaivan - *Kuḷirnta alakiya turaiyaiyuṭaiya
talaivan* (Lord of the cool ford)

The maid said to the hero returning from the
hetaera: "My lady is ashamed to speak openly
about the cruel behaviour of the lord of the
cool ford where the *neytal* flowers look like
eyes of the maidens plunging into the flooding
backwaters" (Kuru.9:48). The heroine said that
her feminine charms followed the hero, lord of
the cool ford, where the storks perched on the
bent branches of the trees washed by the waves
of the sea (Kuru.125:4-7). The minstrel-com-
panion was hailed as the envoy conveying the
suit of the lord of the cool ford (Nar.167:1-6).
The lord of the cool ford who had sported with
the heroine in the shore with fine sands, came
also to the place where the good mother was
watching over her daughter (Aink.115). The
maid said to the hero: "Lord of the cool ford,
you are an unworthy man as you neglect the
heroine thus" (Kali.125:17-19).

Taṇṇiyal - *Kuḷirnta tanmaiuyuṭaiyaval* (Woman
with a cool nature)

The heroine was cooler than a water-lily
(Kuru.84:5). The heroine was cool-natured like
the sandalwood growing in the slopes of the
Potiyil hill where the deities dwelt (Kuru.376:1-
3). The heroine had a soft nature, cooler and
more fragrant than the flowers in a pond
(Aink.96:4).

taṇmaiyuṭaiyavaṇ (A cool-na-

s in the sky indicated the advent
season, the hero with a soft nature
the sandal-paste daubed on his
ned to comfort the heroine
).

ta nīr (Cold water/drinking water)

hwind blew scattering rain-drops
young men and old, warmed them-
fire kept in the censer; they did
rink the cold water kept in the pot
). The maid said to the wiseman;
the cooked rice given as alms in a
, drink the warm water as the
d" (Kuru.277:25). Their own tears
parched tongues of the wayfarers
the bandits in the wilderness,
drinking water (Kali.6:2-6).

Pōrkkaḷattil muḷaṅkum paṇai (War-

ed by the intermittent sound of the
alling them to the battle-field,
war (Puram.270:8-10). The kite
preading its wings on hearing the
big drum of the heroic men of a
bull-fight (Akam.297:16,17). The
flew away to join its brood, on
sound of the big drum covered by
was beaten by fierce bandits lying
rangers (Nar.298:1-4)

ai (The drum beaten by reapers
st)

hive flew away scared by the
drum beaten by reapers of white
n 348:12). The stork frightened

by the sound of the drum beaten by reapers of
the white paddy, flew to its perch on the frond
of the palmyrah tree (Akam.40:13- 16).

3. *Muḷavu / mattaḷam* (Big drum)

The youthful hero, after vanquishing his foes,
danced joyously, swinging his left arm to the
right in tune with the sound of the big-drum
(Peru.138-147). The cataract descended with a
noise resembling the sound of the big-headed
drum of the low-born drummer, while clouds
enveloping the hill poured rains (Nar.347:4-7).

Taṇppaṇai - *Marutanilam* (Marutam tract)

As Palyāṇaic celkelu Kuṭṭuvaṇ directed his fury
at the *marutam* tract of the enemy whose men
were accustomed more to dam the exceeding
flow of water in the rivers, the villages therein
were devastated (Pati.22:28-31,38). The east-
ern country, had hamlets enclosed by *marutam*
tracts, where the beetles hummed the tune
called *cīkāmaram* (Ciru.76-79). On one side of
Pāṇṭiya country were patches of cool *marutam*
tract (Matu.270).

Taṇpaṇai nāṭu - *Maruta nilattaiyuṭaiya nāṭu* (Country with *marutam* tract)

Nannan's *marutam* country had fertile fields,
cool groves, herdsmen's cottages; river-portia
tree and *aruku* grass grew there luxuriantly
(Malai.449-453).

Taṇpaṇaiyūr - *Marutanilattūr* (Village in agricul- tural tract)

Paraṇar grieved to think of the rich fields in
the village in *marutam* tract, about to lose its
great charm like a pond stirred up by a tusker,
owing to the fight for the hand of a fair
maiden (Puram 341:17-19).

Taṇpatakkālai - Kulirnta cevviyaiyuṭaiya kālam
(Cold rainy season)

The heroine grieving said: "Perhaps our lord is happy where he has gone, as he has not turned up here in the cool rainy season with jasmine blooming fragrant like a woman's tresses" (Akam.244:2-8).

Taṇmai - 1. Kuḷircci (Coolness)

Dancing maidens maintained the tone of the strings of the *yāl* by rubbing them against their warm breasts (Netu.67-70). The hero was like the moon shedding its cool rays upon those who came to rest under the shade of his canopy of state (Kali.100:3,4). Lord Tirumāl is adored thus: "The coolth of your grace and your softness is in the moon" (Pari.4:26).

2. Aram (Righteousness)

Lord Tirumāl is adored thus: "You show your grace and perfection to those who are righteous" (Pari.4:49-51).

Taṇvali - Vāṭaikkārru (North wind)

The cold northwind blew scattering rain-drops through the holes in the doors of the house in the big street (Nar.132:3,4)

Taṇakkam - Tāvāra vakai (A kind of plant)

Among the flowers heaped up by the heroine and her companions, the *taṇakkam* flower was one (Kuri.85).

Taṇattal - Pirital (Parting/Separation)

The hero said to his heart intent on earning wealth: "I neither hold nor let go the big arms of my beloved, which are like a raft for me; but away from her, I cannot bear to live" (Kuru.168:5-7).

Taṇantōr - Pirintōr (Separated persons)

The cries of the peacocks sounded as if they were calling out to separated lovers, not to prolong their absence but to return soon (Pari.14:8,9). The maid said to the heroine: "Our lord will certainly come today, importunate for the delight of love-making that cannot bear separation, despite our sulking with him earlier" (Kuru.177:6,7).

Tatar - 1. Kottu (Cluster)

The clusters of buds of the long branch of the coral tree, unfolded themselves for the bees (Ciru.254,255).

2. Culli (Dried twigs)

The white blades of grass resembling dried twigs on the rocks, relieved the hunger of the camel (Akam.245:17,18).

3. Cerital (Denseness)

Young does became sated with the densely-grown beans in the rainy season (Akam.234:10).

4. Citarutal (Scattering/falling off)

The sandal-paste daubed on the chest of the hero had fallen off during his love-play with his paramours (Kali.91:12).

Tataral - 1. Paṭṭai (Bark of a tree)

The bark of the *ya* tree torn off by the tusker to slake its thirst and scattered on the ground, was used by salt-merchants to kindle a fire (Akam.257:14-17).

2. Kottu (Cluster of leaves)

The stag pulled down the bough of a tree with clusters of leaves and only ate what was left of the leaves after its fawn had eaten (Kuru.213:2-4).

Tantār**3. *Cerital*** (Close fitting)

The heroine's anklet closely fitted her legs (Nar.279:9).

Tantār - *Tāyāntai* (Parents)

Devotees were instructed to render homage to *Iruṅkunṛam* as a deity before proceeding further, along with their wives and children, their parents and kinsfolk (Pari.15:45-48).

Tantumāraṇ - *Ōr Aracaṇ* (A king)

He may be considered to be a scion of the *Pāṇṭiya* dynasty, from the term *Māraṇ* in his name. From the poem of *Caṅkavaruṇar* *Nākariyar* (Puram.360), it can be surmised that he lived an unrighteous life.

Tantai - *Takappaṇ* (Father)

Pāri's daughters climbing on a hill, counted the number of the horses of the enemy who came on, unaware of their father's greatness (Puram.116:15-19). It is the duty of a father to make his son a man of good character (Puram.312:2). The chieftain, father of the heroine, sent his assembled warriors to go to the tank for the purificatory immersion of their weapons prior to the ensuing battle (Puram.354:2,3). The minstrels received gifts after singing the praise of the heaven-kissing hill belonging to *Nalliyakkōṭaṇ*'s father (Ciru.125,129). The heroine's tender feet hurt her even if she walked gently in the mansion of her opulent father with an abundance of paddy, where the drums sounded sweetly (Akam.145:16-18). The strict watch enforced by the heroine's father resembled the security in the place called *Māṅkatu* (Akam.288:15-17). The heroine went to play ball game with her bevy of maidens, in the sandy courtyard of her father, where his tall chariot moved out

(Nar.140:5-7). The maid indicated to the hero the location for the tryst, thus: "The village of your lady-love's father is in the midst of the tall palmyrah trees yielding sweet toddy" (Nar.323:1,2). The maid asked the hero who came every night to the house in the town where the heroine slept, if he was not afraid of the spear in her father's hand (Aink.60:3,4). The sight of her darling son beautifully decked by the paramours of the hero, pained the heroine; on top of it, the hero coming to her bearing the marks of love-making with his *hetaerae*, deepened her agony like a lance piercing a wound (Kali.83:27-31).

Tantaitantai - *Pāṭṭaṇār* (Grandfather)

The noble ancestry of a certain soldier is described to a king by *Auvaigar* thus: "His father's father, shielding your grandfather against the weapons thrown by the enemy, lost his life in the battle" (Puram.290:3-5).

Tantaṭpeyaṛaṇ - *Tantaiyiṇ peyaraiuṭaiyavaṇ* (Son named after the grandfather)

The hero's heart was overjoyed on seeing the faltering gait of the son named after the grandfather, as he trundled his toy-chariot (Aink.403).

Tantaiyār - *Takappaṇār* (Father)

Children's prattle gives delight to the father (Puram.92:2,3).

Tappal - 1. *Tavaru* (Mistake/crime)

For the crime of having destroyed her father's eyesight, *Anni Miṇṇili* took revenge on the *kōcars* by having them killed at *Aḷuntūr* (Akam.196:8-12). The heroine said to her maid that her soft arms became pale and sallow as a result of the bare prisoning

because of a mistaken sign (Kuru.121). The maid said to the hero: "Lord! your endeavour to earn wealth may fail, the heroine may also try to stop you; therefore, it is better that you give up your idea of going away, leaving her in tears" (Aink.302).

2. *Varitātal* (Becoming barren)

As the minstrels consumed what was left of the heap of threshed panicum after the creditors had been satisfied, the courtyard of the noble patron became barren (Puram.327).

Tappiyōn - *Konrōn* (Killer)

A certain soldier swore that he would slay the man who killed his elder brother in the previous day's battle; along with his younger brother in retaliation (Puram.304:4-8).

Tappu - *Pilai* (Wrong)

The minstrels were guided thus: "Help others who come to you using the wealth received by you; it is not wrong to do so; *Cēralātan*, never fails to give, even if the rains may fail" (Pati.18:7-12).

Tappunar - *Pilai ceytavar* (Wrong-doers)

Imaiya varampan *Netuñcēralātan* had a noble nature; even if his enemies were wrong-doers, he forgot his wrath and accepted their tributes, if they submitted to him (Pati.17:2,3).

Taputi - *Alivu* (Destruction)

Māvalattān younger brother of *Cōlan* Nalañkilī, was addressed as the scion of the mighty monarch Cipi who himself climbed on to the scale of a balance, in order to save from destruction, the dove that flew to him for sanctuary, afraid of the vulture which chased it (Puram.43:5-8).

Tampalam - *Tāmpulam* (Chewing betel-leaves with arecanut)

The old brahmin cripple sidled up to the maid standing near the trysting-place and offering her betel-leaves and nut, said to her that she could not escape from him that day (Kali.65:8-13).

Tampi - *Tan piṇ pirantān* (Younger Brother)

The younger brother of a soldier slain by an enemy warrior, furiously roamed the battle-field in search of him, like one searching with rolling eyes for a mug of toddy in a house in a big village (Puram.300). *Palyānai celkelu* *Kuṭṭuvan* was the younger brother of *Imayavarampan* (Pati.Pa.3:1).

Tammun - *Tamiyan* (elder brother)

The dwarf said to the hunchbacked woman: "Behold the gait of *Kāman*, elder brother of *Cāman*, whose arrows bring together lovers in close amorous union!" (Kali.94:33,34). Lord *Kaṇṇan*'s elder brother (Lord *Balarāma*) is the incarnation of *Āticētan*, the serpent with a thousand-heads (Pari.15-17).

Tammōn - *Tam talaivan* (Our lord)

The maid said to the heroine: "Feeling sorry for us for the cruel treatment of our lord, his hills laden with fruits, shed tears of sympathy rolling down in cascades" (Nar.88:6-9).

Tamar - *Tammavar/Currattār* (Relatives /Well-wishers/friends)

Ēraikkōn had noble qualities like forbearance and forgiveness towards erring relatives (Puram.157:1). Warriors in the thick of the fight in the battle-field would not care for relatives or others (Puram.294:3,4). The king ended his warlike endeavour and his foes be-

came friends, paying him tribute (Akam.44:1,2). Women, singing about the prosperity of their kindred, pounded heaped white sands under the shade of the river-portia tree, using sugarcanes as pestles (Akam.286:1-5). The maid said to the hero: "Our slumber will be disturbed if you bring your friends, the hetaerae into the house and boisterously dance the *ṭuṇaṅkai* with them" (Kali.70:11-14). The friends of Goddess Valli won in the fight with the companions of the daughter (Dēvacēnai) of Heaven's king, Lord Indra (Pari.9:67,68).

Tamaṇiyam - Pon (Gold)

With the advent of the early midsummer season, making beholders marvel at it, the *cerunti* bloomed all a- gold (Ciru. 147). Women's arms were like golden ponds and their hands, like lotuses blooming therein (Pari.8:114,115).

Tamālam - Koṭivakai (A kind of creeper)

Hunters gathering sweet honey, cut off and took away the vine of the green-leaved *tamalam* creeper twining round the branches of the sandalwood tree (Nar.292:1-3).

Tamiyar - Taṇiyar (Solitary/lonely person)

The maid asked the hero: "Did you ever think of the heroine deserving to be pitied, left all alone by you without your gracious company?" (Akam.78:11-13). The heroine said to the maid: "Along the hot desert track, our lord is proceeding all by himself, in order to earn wealth from abroad" (Akam.293:9,10). The heroine asked her maid if the hero left her all alone during painful eventide, delighting in his own loneliness (Kuru.96:7-9). The heroine said to her maid: "My poor eyes shed tear as I

thought of the hero swimming all alone across the waters of the deep jungle river" (Nar.144:3-10).

Tamiyaḷ - Taṇiyaḷ (A lonely woman)

Maturai Pērālavāyaṇār said of the Great Pāṇṭiya Queen: "Even if she were to remain alone for a little while, she will shudder in fear" (Puram.247:8-10). The heroine stayed in her own village swimming across the cold flood of night all by herself (Akam.24:9,10). The hero in the war-camp, grieved to think of his heroine all alone at home during even-tide, listening to the sound of bells as the herdsmen playing on their flutes, drove their cattle home (Akam.214:10-15).

Tamiyaṇ - Taṇiyaṇ (A lonely person)

The hero came all alone in the dark jungle where the killer-beasts roamed (Akam.108: 9, 10). All alone, the hero came to the tryst by night, like a tusker without anyone to control it (Nar.182:8-10).

Tamiyar - Taṇittiruppār (Lonely persons)

Early midsummer season came, hateful to lonely women, hurting them painfully like the malicious gossip of the villagers (Kali.33:13,14).

Tamiyōr - Tanittiruppōr (solitary persons)

The north wind blew cold in the afflicting night, not caring for the inability of solitary persons to withstand the cold (Akam.125:11-15). The maids asked the hero: "You say that the big woods overgrown with the toothbrush trees trouble you; do you think that solitary persons staying in their houses are happy in their loneliness?" (Kuru.124:2,4).

Tamiyōṇ - Tanīyōṇ (A solitary person)

Seeing the darling son of the hero playing all alone in the car-street, the concubine of the hero happily embraced him (Akam.16:5-10).

Tamiḷ - 1. Tamiḷmoli (Tamil language)

Pāṇṭiyan Velliampalattut tuṇiciya Peruvaḷuti was hailed as the monarch with triple-drums who ruled with his righteous sceptre at Maturai, the seat of sweet pellucid Tamiḷ (Puram.58:12,13). Maturai city with streets where Tamiḷ reigned supreme (Ciru.66,67).

2. Tamiḷppatai (Tamil armies)

Neṭuñceliyan was lord of the great spear, who showed up the multiplicity of the lives at Talaiyalaṅkānam where Tamiḷ armies clashed with each other, and the unity of Death who took away all those lives (Puram.19:1-4).

3. Tamiḷ nāṭu (Tamil Country)

Talumpāṇ had a victorious war-drum that resounded after he had overrun the whole of the Tamiḷ country in his successful sword fight (Akam.227:13-17).

Tamiḷ kelumūvar - Tamiḷ nāṭṭinaiyālum mūvar (The three rulers, Cēra, Cōḷa, Pāṇṭiya)

The hero crossed many mountains in lands where alien tongues were spoken - under the suzerainty of the great three Tamiḷ monarchs, who enjoyed the tributes given to them by the enemies defeated by them in battles (Akam.31:12-15).

Tamiḷ nāṭṭakam - Tamiḷakam (Lord of the Tamiḷs)

As long as Pāṇṭiya's Potiyil mountain lasted, the city of Maturai would stand for ever, its reputation shining throughout the Tamil country

in the bounds where great Tamil was spoken (Pari.Ti.8).

Tamiḷakam - Tamiḷ nāṭu (Tamiḷnad)

Solicitors of gifts sang with their tireless tongues, the praise of Piṭṭaṅkorāṇ's greatness so that it was heard throughout the Tamiḷ country (Peru.168:18-22). Imaiavarampaṇ Neṭuñcēralāṭaṇ established his righteous rule so that the Tamiḷ country engirt by the sea, became bright and prosperous (Pati.Pa.2:4-6).

Tayakku - Tuḷakkam (swaying)

The hero wore round his waist a garment with well-wrought workmanship, that did not sway (Kuri.125).

Tayir - Pālin uṟaivu (Curds)

Farmer's wives would fill with wild-rice, the pots of the cowherdess in which she brought curds (Puram.33:2-6). The warrior's wife fed the minstrel and his companions, the porridge cooked with the meat of a monitor-lizard along with curds (Puram.326:9-12). Among the many gifts piled up in Nannāṇ's palace-yard, one was the sweet curds of wild-buffalo, kept in a bam-boo-pipe (Malai.523). Sour tamarind-rice was cooked with panicum and winged ants, in a pot of curds (Akam.394:2-5). When the river Vaikai was in floods, the waves dashed against the shore, pepper and sandalwood, and foam resembling curds when churned for making butter (Pari.16:1-4).

Tarāy - Mēṭṭu nilam (Elevated place,

Player-minstrels were directed to receive the paddy measured out by the farmers, that had been heaped up in the elevated ground near the field after second-treading by bulls (Malai.460-462).

Taru - Maram (Tree)

Clouds caused tender sprigs to sprout on trees, and roared thunderously as if to announce it to the world (Pari.18:22,23).

Tarukku - Maṇac cerukku (Arrogance)

The heroine said to her maid: "The action of the herdsman-hero who looked at us insouciantly during the choric dance, was due to his arrogance at having overcome the killer-bull in the ring" (Kali.104:70-73).

Taruppai - Taruppaippul (Sacred-grass)

The hut had a short roof and eaves thatched over with sacred-grass (Peru.263-265).

Tarumaṇal - Tiruviḷā mutaliyavarrikkākap putitakak koṇṭu vantu parappappaṭṭa maṇal (Sand spread on the ground during festival)

In the sand-strewn courtyard, the bees and beetles hummed (Matu.684). On an auspicious day when Aldebaran was closest to the Moon, under a pavilion erected over many posts, sand was strewn on the ground; lamps were lighted and decked with flowery wreaths, before the wedding ceremony began (Akam.86:2-7). The kinsfolk prepared the house for the wedding ceremony, strewing sand in the courtyard, daubing the walls of the house with ochre, and offering worship to the deity invoked in the horn of a she-buffalo, planted on the ground (Kali.114:12-14).

Tarumaputtiraṇ - Ōr aracaṇ (A king)

In his poem in Puram.366, poet Kōtamaṇār instructs and advises his king; though a phrase in the poem might indicate that he was the eldest of the Five Pāṇṭavas (Son of the God of Death) the words of advice given by the bard, do not seem to support that view.

Tarumam - Aram (Righteousness)

The hero seeing the righteous grace of the damsel adorned with a girdle of gold coins and golden wreaths, asked her whose daughter she was (Auvai Duraicami, reads 'Tarumanal' for 'Tarumam' in his poem) (Puram.353:1-7).

Tarumaṇ - Teṇṇicaittalaivaṇ (Death, Lord of the South)

Among those who appeared from Mayōṇ, Lord Tirumāl, Dharumaṇ, the God of the South, is also one (Pari.3:8).

Tarai - Nilam (Ground/earth)

The Discus-weapon of Lord Tirumal, shook down on the ground the heads of the demons like tens of thousands of fruit-bunches from the tops of palmyrah trees (Pari.2:43-47). Cool Paraṅkunru rises from the earth as if to pierce the sky (Pari.21:14,15).

Talai - 1. Uruppu vakai (Head)

Does with small-headed fawns, slumbered beside the sacrificial triple fire of brahmins (Puram.2:21-23). The minstrel's kinsfolk adorned with golden wreaths, their dark heads with unkempt hair (Puram.29:3-5). Goblin-maidens danced in the battle-field wearing the entrails of the dead soldiers as wreaths on their heads (Puram.371:24,27). Imaiavarampaṇ Neṭuñcēralātaṇ destroyed the kaṭampa tree of his foes, so that their heads shook in fear (Pati.12:2,3). Celvak kaṭuṅkō Vāliyātaṇ fought many battles, so that the goblin-maiden danced in frenzy with the headless trunks in the field (Pati.67:10-12). The goblin-maiden danced the tuṇaṅkai holding in her hands the dark and stinking head of a corpse, having eaten its eyes gouged out with her fingers (Muru.52-56). The sirissa tree has forked branches resembling the

antlers on the head of a stag (Akam.151:7,8). At mid-night after it had rained, the hero came to his beloved, treading upon the head of a snake on the way and returned after making love to her (Akam.328:3-5). The horse had a curved neck resembling the long ears of corn on the stalk of the red-millet (Akam.400:8,9). The thunderbolt severed the big head of the hooded snake (Kuru.268:3,4). Tiger-cubs had bloody mouth and heads red with blood, as they had pounced on the heads of wayfarers (Nar.2:3-5). Hearing from the heroine's lips, about her amorous union with her lover, her mother bowed her head in shame (Nar.147:10,17). The peahen had a small head with a flower-like crest (Aink.62:1,2). When the maid looked at the hero, he slowly bent down his head (Kali.61:5,6). The heroine said to her maid: "I dreamt that my lord bowed to me placing his head on my feet" (Kali.178:17,23). Lord Tirumāl is hailed thus: "You are Lord Civaṇ who had five heads" (Pari.1:43,44). Āticēṭan is the great God with a thousand fearsome heads spread out (Pari.Ti.1:79,80).

2. *Iṭam* (Place/space/area)

Countries with a vast space (Puram.7:13). The glory-lily bloomed in the slope with a wide area, overgrown with bamboos, the sounding cataracts rolling down the hill (Puram.168:1,2). The female horned-owl teased its mate that had forgotten the place where it had left the pieces of meat (Pati.44:17-19). Āṭukōṭpāṭṭuc Cēralātan fought everyday so fiercely, that the vanguard of the enemy-kings in the wide space in the battlefield wailed in fear (Pati.55:16,17). The tank covered a wide area (Peru.292,294). The village-common had a vast area (Pat.69). The forest had a vast area where mirages were seen

because of the parching heat of the sun (Akam.89:1,2). The hero came along the fearful wide place where rumbling thunder severed the head of the serpent, armed only with his spear, with unflagging zeal to meet his beloved (Akam.202:10-14). The hero traversed the wide place, covered by bamboos that split in the parching sun (Akam.295:2,3,14,15). The big forest with toothbrush trees growing over a vast area (Kuru.124:1,2). The maid said to the heroine, "Do not ruin your beauteous charms by weeping in this place where neighbours are watching" (Nar.13:1,2). The doe suffered with its fawns for want of shade in the wide place parched by the sun's fiery rays (Aink.329:1).

3. *Ucci* (Top/crest)

The sea has white-crested waves (Puram.2:10). The jasmine creeper with flowers on top of it (Puram.200:9). The wave has a foamy white crest (Pati.42:22). The crossbar had a band round the top (Peru.91,92). The bamboo had a luxuriant top (Akam.47:34). The *ñemai* tree had a parched top (Akam.111:5). The jasmine creeper covered the top of the spurge-plant (Akam.184:13,14). The fierce wind heaped up the sand so that the tender frond at the top of the palmyrah tree was covered by it (Kuru.372:1-3). The screwpine tree with a slanting top growing on the seashore (Nar.211:7). The toothbrush tree had a broad and parched top (Aink.321:2).

4. *Nuṇi* (tip)

The spear had a fiery-red tip having tasted flesh (Puram.200:6). The cottage was thatched with the leaves of the datepalm, pointed like the tip of a spear (Peru.87,88). The burning lamps were fed with ghee and the tips of the wicks trimmed and made to burn brighter

(Netu.103,104). The millet-field had stalks with pointed tips like sticks, as the parrots had broken off the ears of corn (Akam.38:12-14). The *kurukkatti* flower with outer-petals having tips soft as cotton (Nar.97:6). As the petals of the flowers with pointed tip, unfolded themselves, the bees sucked the honey therein (Kali.71:2,3).

5. *Talaimai* (Importance/greatness)

The cock-flag of the Red Lord Murukan has a majestic greatness (Muru.227). Of all the righteous things, the chaste domestic life of a householder is the greatest in this world (Kali.9:24).

6. *Pakkam* (Side)

On one side of the grove, there hung a one-sided drum and on the other, a smaller drum (Puram.103:1,2). The battle-front where armies came at each other from either side (Matu.402). The big pile of paddy-sheaves with its swaying sides bundled up by the reapers (Akam.84:12). The lover, holding on to one side of the rope in the hands of the heroine, prevented her from proceeding further (Kali.116:1-3).

7. *Mutal* (First)

The young one of the leopant, in its first hunt slew a tusker (Poru.142). The sun moves in the heavens from sign to sign in the zodiac, beginning from the first point of Aries (Netu.160-162).

8. *Talaivan* (Chief)

The Himālayās, is protected by the chief of the fearsome deities, with a celestial birth (Pari.9:2,3).

9. *Cirappu* (Greatness)

To die with a blameless reputation, is the height of greatness (Puram.214:12,13).

10. *Toṭakkam* (Origin)

The Kāviri has its origin in the Coorg hills (Pat.6).

11. *Munṇitam* (place in front)

The wild ox frightened by the twanging of the bow, ran into the bushes with odorous creepers, in the space in front of the wood (Malai.406,407).

12. *Mērpuram* (Place above)

Snakes adorn the place above the wings of Garuda, the Mount of Lord Tirumāl (Pari.4:46).

Talaikkutai - *Taliyilaṇiyappaṭum ḍalaiyālākiya kuṭai* (Cap for the head made of palm-leaf)

Field-workers, covering their heads with an umbrella-like cap for their heads, plucked the weeds in the field, pushing aside the plants (Akam.194:7-9).

Talaikkural - *Mutaloli* (First sound)

The hero said to his heart: "Rising at dawn to the first sound of the cock's crow, you have walked along forked pathways and suffered much during the day" (Akam.87:3-6,10,11).

Talaikkūtutal - *Onrukūtutal* (Uniting)

The tusker that had fallen in a deep pit, kicked at its sides and filling the pit with the loose earth, clambered up to safety and was reunited with its herd (Puram.17:15-19).

Talaikkai tarutal - *Mutarkkaitarutal* (Showing love by embracing with hands)

Men adorned with *punnai* wreaths showed their love by embracing braceleted maidens with

their hands (Puram.24:7-9). The Cēra queen grew angry with the king, when she heard that her lord supported with his arms other women in the *tuṇaṅkai* dance (Pati.52:14-16).

Talaikkoḷḷutal - 1. Keṭuttal (Ruining/destroying)

The enemies of Pāṇṭiyaṅ Palyākacālai mutukuṭumip Peruvaḷuti came against him, armed with spears and shields, intent on destroying his vanguard (Puram.15:13-15).

2. Mikutal (Excess)

The heroine asked the hero to comfort his sulking paramours as he was exceedingly interested in extramarital relationships (Kali.73:19-21).

3. Mērkkoḷḷutal/Toṭaṅkutal (Beginning)

The festivals began in the village (Puram.82:1).

4. Tannitattē koḷḷutal (Seizing)

Peruñcōṟru Utiyañcēralāṭaṅ was the munificent monarch who supplied cooked rice in plenty to both sides in the Mahabharata war, till all the hundred (Kauravās) who had seized the territory of the Five Pāṇṭavas fell in the field of battle (Puram.2:13-16).

Talaikkōtai - Nerrikkattumālai (Wreath worn on their foreheads by women)

The sulking heroine said to the hero: "It is disgraceful that you come and stand before me, wearing still the wreaths from the foreheads of your paramours" (Kali.66:13-16).

Talaikkarantiruttal - Maṟaintiruttal (Hiding)

Warriors allowing the cattle seized by them to go before them, lay hiding in the big wood waiting to engage the men coming to recover the herds (Puram.259:1-3).

Talaiccellal - Mērcellal (Proceeding further)

Cōḷaṅ Rācacūyam vēṭṭa Perunaṅkilli, leading his armies against the ranks of the enemy, routed them and proceeding further laid waste their fertile fields (Puram.16:2-4).

Talaittantōr - Koṭuttōr (Persons who gave something)

The heroine said that her lord, who gave her the rare sickness of passion, had gone away from her, traversing the wilderness with forked pathways (Aink.320:4,5).

Talaittarutal - 1. Talaimaiyāṇa aṇṇai kaiyāl taḷuvi kāṇṇutal (Showing love by embracing with arms)

As the maidens moved gracefully in a choric dance, Vēlan, Lord Murukaṅ showed his love for them by embracing them with his drum-like arms (Muru.215,216).

2. Cērttal (Joining)

The he-elephant afraid of the leophant in the jungle, rejoined its herd (Akam.78:1,2).

Talaittōr - Mutarppaṭai (Vanguard)

As the king was enraged when one Eḷṇi did not turn up for the elephant-hunt at his orders, the king's captain Matti proceeded against Eḷṇi who was far away in his country; capturing him in the vanguard of his army, Matti plucked Eḷṇi's teeth and embedded them in the porchway of Veṇmaṇivāyil (Akam.11:6-8).

Talaṭirattal - Malartal (Blooming)

The fragrance of the jasmine-buds that bloomed after the welcome showers of rain, mingled with that of the *taḷavam* in the bush (Kuru.382:15-17).

Talaināṇmīn - *Uccanāṇmīn* (Ruling star of the day)

Wise men were afraid that harm must befall Yāṇaikaṭcēy māntarañcēral Irumporai, on seeing a shooting star falling down in the first half of the month of *Paṅkuṇi* when the ruling star *Uttiram* (Denebola) declined from its position (Puram.229:5-15).

Talaināl - *Mutalnāl* (First day/Opening day)

On the first day of the early mid-summer season, the *Cerunti* bloomed making beholders marvel at its golden colour (Ciru.147). The cool water-fronts was bright with fine flowers that had bloomed the day before (Akam.126:4). On the night of the first day after the heroine's relatives had given her away in marriage to the hero, he removed her mantle to give her fresh air, at which she grew more shy (Akam.136:13-26). The cool cloud began to pour rains on the first day of the season (Nar.362:3).

Talainīr - *Putunīr* (FRESHES)

Atiyamāṇ's country was made fertile by the freshes that washed the hill-flowers brought by them, onto the water-front (Puram.390:23,20).

Talaippaṭtutal - *Kūṭtutal* (To begin preparation for something)

When the hero prepared for his journey in order to earn wealth, the heroine showed her disapproval, sighing deeply as she embraced her child (Akam.5:7,23).

Talaippāṭu - *Nērpāṭu* (Chance occurrence)

Killivalavan's munificence was not a chance occurrence like the persons gathering firewood finding gold by good fortune (Puram.70:17-19).

Talaippirital - *Niñkutal* (Swerving)

It is not possible for persons without any enthusiasm for life, to lead a householder's life unswerving from righteousness (Akam.173:1-3).

Talaipputai - *Mutarputaiyal* (First beating)

The white flower of the *pakanrai* bloomed like a twisted cotton cloth dipped in starch and dropped into the water after a first beating on the stone (Kuru.330:1-4).

Talaipuṇarttal - *Cērttukattutal* (Tying together)

Player -minstrels, after performing with their many instruments, tied them together in bags, preparing to go to other villages (Akam.301:21-23).

Talaippuṇai - *Teppattin Munniṇṇam* (The prow of a raft)

The hero sported with his paramour in the waters of the Kaviri, holding on to the prow of a raft (Akam.166:12-15). If the maid seized the prow of the raft the heroine also did likewise (Kuru.22:1).

Talaipeytal - *Kalattal* (Mixing)

Kuṭṭuvan had a bounteous nature that gave away the produce of the mountains mixed with those of the sea, to suppliants (Puram.343:7-9).

Talaippeyarttal - *Kalital* (Leaving behind)

The elephants given away by Ay Antiran to solicitors of gifts, were more numerous than the spears left behind by the fleeing *Koṇkars* routed by Āy Aṇṭiraṇ beside the western sea (Puram.130:4-7)

2. *Acaittal* (Waving)

A certain soldier waving his spear that had been sharpened in a forge encouraged his men

to rush forward to fight the enemy
(Puram.259:1-4).

Talaippeyartāl - Kalītal / Itattiṇinrum nīṅkūtal
(Leaving)

Peruñcittiraṇār said to Kumaṇaṇ: "It is my desire to go home riding an elephant, and to surprise my suffering wife grieving that it was an year since I had left her to go across the wilderness seeking wealth (Puram.161:11-20).

Talaippeyal - Mutalmaḷai (First showers)

The *aruku* grass sprouted roots resembling a doll, after the first showers from the cloud (Akam.136:11-13). The hero's eyes became red as he had sported in the ruddy freshes of the river with his arms as a float for the bathing women (Aink.30:2-4). The *piṭavam* put forth buds after the first showers of the rainy season cooling the land (Kali.101:1,2).

Talaippōkūtal / Talaipōkūtal - 1. Muṭital (Ending)

The heroine said to her maid that she was well aware that the friendship of the lord of the hills with her would be without any end, whatever the gossips might say to the contrary (Kuru.170).

2. Mikūtal (Excess)

The desert-tract with an excess of gravel-stones (Nar.169:4).

Talaippanintirainñcūtal - Talaitālītu vaṇaṅkūtal
(Doing obeisance with bowed head)

When the wise elders praised the generosity of the chieftain who had fallen in the battle field, he bowed his head to them in modesty (Puram.285:13,17).

Talaimakaḷ - Talaivi (Heroine)

The heroine said to his minstrel thus: "People say that your master's lady became angry that the bees from the hero's garland were found on my tresses" (Aink.82).

Talaimaṭaṅkūtal - Talaivaṇaṅkūtal (Bowing the head in homage)

Peruñcēral Irumporai defeated Kaḷuvuḷ chief of the cowherds, so that he bowed his head before the king in homage (Pati.71:17).

Talaimaṇattal - Neruṅkik kalattal (Crowding together)

This earth has many mountains and hills crowding together closely (Puram.357:1).

Talaimayaṅkūtal - 1. Kaikalattal (close fighting)

At Talayalaṅkāṇam, Tamiḷ armies were engaged in a close hand to hand fight (Puram.19:2).

2. Pirital (Separation)

The stag that had separated from its herd, called out to its mate at sunset (Puram.397:9-11).

3. Mayakkamuṇṇūtal (Being crazed)

The hero said to his charioteer that the village, of the heroine more crazed with love than himself, was in the lovely wood nearby (Akam.284:11-13).

4. Kalattal (Being mixed together)

Kaḷaṅkāṅkaṇṇi Nārmuṭiccēral organized the various resources of his land in an orderly way for the good of the people (Pati.38:3,4).

Talaimayir - Talaimuṭi (Hair on the head)

The drummer-bard, seeking gifts from the king

beat on his drum fiercely, his dishevelled hair moist with the dew of the night (Puram.377:1-4).

Talaimikutal - Mēmpāṭurūtal (Proficiency)

Imaiyavarampaṇ Neṭucēralātaṇ was munificent like Akkuraṇ who fought in support of the Hundred (Kauravas) proficient in warfare (Pati.14:5-7).

Talaimuṭi - Kūntal (Tresses)

The foster-mother said to her daughter: "Darling girl! your breasts have begun to bud; your teeth have become bright, your tresses too have grown long enough to be braided into plaits; therefore do not go anywhere with your playful companions" (Akam.7:1-3).

Talaimai - Mutanmai (Leadership)

The war-bard grew overjoyed with the gifts given by Ilaṅcētcēṇṇi to him and his kinsfolk, of whom he was the leader (Puram.378:10-24).

Talaimayar - Mutanmaiyaṭaiyavar (Men of pre-eminence)

Seers were holy men of pre-eminence whose learning exceeded the limits of even erudite scholars (Muru.133,134,137).

Talaiyaṭuppu - Talaikaḷāl ceyappaṭṭa aṭuppu (Oven made of human heads)

In the war-camp, the goblin-maiden cooked food with flesh, in an oven made of the heads of the enemies slain in the battle (Puram.372:4-8).

Talaiyar - Talaiyiṇaiyaṭaiyavar (Persons with heads)

As the elder brothers of the heroine, slew their enemies, their heads were covered with blood

frightful to the beholders (Puram.337:16-18). As the fearful bandits with heads adorned with leaf-wreaths, haunted the forked ways in the wilderness, merchant-bands avoided the route (Akam.291:13-15).

Talaiyalar - Mutaliṇ pūkkum malarkaḷ (Earliest blossoms)

The earliest blossoms appeared upon the bee-haunted boughs, when the breast-like buds of the *kōṇku* tree unfolded themselves (Kuru.254:1-3).

Talaiyaḷi - Aruḷ (Grace/favour)

Women who did not eat of the morsel of food left over by the elephant during the lord's worship, would not attain the gracious favour of their smiling lovers (Pari.19:91-93).

Talaiyaḷittal - Aruḷ ceytal (Favouring with grace)

The moon shone bright like the face of Kōperuṇcōḷaṇ protecting his country with his grace (Puram.67:2-5). The maid said to the hero thus: "My mistress is ever under your protection, whether you favour her with your sweet love or treat her cruelly; she has no one else to relieve her misery" (Kuru.397:5,6).

Talaiyālaṅkāṇattuc ceruvenṇa Pāṇṭiyaṇ Neṭuṇceliyaṇ - Pāṇṭiya vēntaṇ (Pāṇṭiya king)

To immortalise his famous victory at Talaiyālaṅkāṇam over his enemies he was called thus with an honorific title. Ascending the throne early after his father, he showed his capacity as the ruler and protector of the realm even in his youth and won the approbation of wise elders. When the Cēra and Cōḷa kings, Titiyaṇ, Elīṇi, Erumaiyūraṇ, Iruṅkōvēṇmāṇ, and Porunaṇ his jealous enemies, joined together against him, disparaging his youth and inex-

perience, he swore vengeance against them. At the battle of Talaiyālaṅkāṇam, he defeated them all in a single day's fight, seizing their wardrums and white canopies of state and performed a battle-sacrifice after slaying them. Poets like Nakkīrar (Akam.36), Itaikkuṇṇūr-kilār (Puram.76-79), Kuṭapulaviyaṇār (Puram.19), Kallāṭaṇār (Puram.23,25; Akam.209), Māṅkuṭikkilār Marutaṇār (Puram.26; Matu.55,56 125-120); Ālampēri Cātāṇār (Akam.175), Potumpilkiṭār Makaanār (Nar.387) have sung in praise of this famous battle. In Paraṇar's poem (Akam.116) we learn about his victory over the Cēra and Cōla kings who came against him again in Kūṭal. He conquered Miḷalaikūṛram of Vēḷevvi; Muttūrukkūṛram of the Vēḷir chiefs and Nellinur; laying siege to Muciri, he seized in famous image from there (Akam.57,149). When his captain Atikaṇ was killed by the Koṇkars, he grew enraged and routed them in a battle and seized their territories. Nakkīraṇār composed *Neṭunalvātai* about him when he was in his war-camp leaving his queen in their palace. Māṅkuṭi Marutaṇār instructed him in ethics, through his long poem *Maturaikkāñci*; the same poet has highlighted, the great king's noble qualities, his munificence, his love of truth and his courage. Many were the epithets pre-fixed to his name 'Celiyaṇ', denoting his charity, valour and nobility and other heroic graces and humane qualities.

Talaiyālaṅkāṇam - Ōrūr (A town)

Celiyaṇ had a victorious spear which showed up the multiplicity of lives constituting the Tamil armies that fought at Talaiyālaṅkāṇam, and the uniqueness of the one God of Death who took their lives (Puram.19:2-4)

Talaiyāru - Ōriṭattin peyar (name of a place)

The heroine's arms resembled the rotund middle between two nodes of the bamboo that grew in the high hill at Talaiyāru in Āy Anṭiraṇ's wood (Akam.152:21-23).

Talaiyitturaittal - Mēliṭturaittal (To superimpose something while speaking)

The heroine angrily said to the hero: "Do not superimpose and foist on a supposed dream the sulking words of your paramours and your falling at their feet in order to mollify them" (Kali.92:55- 58).

Talaiyittal - 1. Talaikkīṭakak koḷḷutal (Pretext)

The heroine said: "Let us go and play in the grove by the backwaters, even without the lord of the coast", using the doll she had made earlier with her companions, as a pretext (Nar.127:6-9).

Talaiyōr - Muṇcelvōr (Persons in the vanguard)

The men in the vanguard of Cōlaṇ Nalaṅkilli would taste the tender kernel of the unripe fruit of the palmyrah tree; those in the middle of the army, would eat the ripe fruit; and those in the rear, would eat the baked root of the palmyrah kernel. Thus the length of the legions of the king and the time taken by it to cross a particular point are finely suggested (Puram.225:1-3).

Talaiva / Talaivan - Mutalva / Mutalvan (Lord/ chief / leader)

Atiyamāṇ was lord of the poor suppliants, to whom he gave food in plenty if he had wealth enough and with whom he shared what he had, if he had little (Puram.95:6-9). Ōymāṇ Nal-liyakkōṭaṇ was lord of the town called Māvilaṅkai (Puram.176:6). The Red Lord

Murukan is hailed as chief of the celestial armies (Puram.260). The war-bard was addressed as the chief of the player-minstrels with *yāls* (Poru.57). The chief of the player-minstrel soliciting gifts from **Nannan** got a golden lotus to wear, and the minstrel's wives big ornaments (Malai.568-570). The male monkey was the leader of its numerous troop (Akam.352:2). **Bhīmacēnan** broke the thighs of **Duriyōdanā**, chief of the unrighteous hundred **Kauravās**, and killed him (Kali.52:2-4).

Talaivar - *Mutalvar* (Lord)

The Red Lord **Murukan** appeared on earth and restored the four faced -**Brahma** to his former state, in order that the celestial three (**Hari**, **Haran** and **Ayan**) might perform their allotted duties as before (Muru.162-165).

Talaivarampu - *Mēlellai* (Upper limit)

The heroine grieved at the separation from her lover, thus: "My heart is suffering without any limit, even like the bellows in a smithy situated in a village, but serving seven villages in all" (Kuru.172:5-7).

Talaivarutal - 1. *Kai varutal* (Proficiency)

The wild-ox was proficieiint in fight as it was ever accustomed to fight (Malai.331).

2. *Nertal* (Happening)

The hero said thus to the maid when she did not agree to help him in his love-suit: "It will be betraying the heroine, if I were to ride a horse of palmyrah leaf-stem and expose her cruelty; not to do so and live, will also be disgraceful to me" (Kuru.32)

3. *Mēlvarutal* (Opposing in person)

The heroine's father, even if kings were to on

pose him in person, would fearlessly order his soldiers to take their weapons for the ritual immersion in water before going to battle (Puram.354:1-3).

Talaivāy - *Mutalmaṭai* (Main sluice)

Cēyāru in its rapid flow with whirling bubbles, ran ceaselessly through the main sluice (Malai.474-476).

Talaiviḷai - *Mutalvīlaiccal* (First yield)

The foresters reaped the first yield of the crop, sown by them in the furrow ploughed up by the wild boars (Aink.270:1-4).

Talaivaittal - *Mērkkoḷḷutal* (Undertaking)

The sun disappeared behind the mountains as if to honour its undertaking to **Kāmaṇ**, the God of Love, so that the latter might begin his harassment of separated lovers (Kali.148:1-3).

Tavaciyar - *Tavañceypavar* (Hermits engaged in tapas or austerities)

The cassia trees with their parched trunks and hollow pods, looked like the hermits upon the hill performing tapas, with their long matted locks and motionless bodies (Nar.141:3-6).

Tavattōṇ - *Tavattiyuṭaiyōṇ* (Lord Civan)

Devotees adored Lord Civan thus: "With his water-vessel ever full, and his low-hanging matted locks, Lord Civa of rare askesis, is the support for all lives; his wreath and garland are a made of cassia flowers; the bull he rides upon is also on his flag; the dark strong poison adorning his throat, is hailed by brahmins; on one side he has the Goddess **Umai**; the crescent adorning his forehead is praised by the eighteen classes of celestial beings." (Puram.1)

Tavappaṭivam - *Tavaviratam* (Holy vows of tapas)

Men who had violated their holy vows of tapas and the fools who deny future births, will not attain the shade of the feet of the Red Lord Murukan (Pari.5:75,76).

Tavappayan - *Tavattiṇālunṭākum payan* (The result of tapas)

Devotees adored Lord Tirumal: "It is as a result of the tapas performed by us in our earlier births that we are thus given to worship at your divine feet again and again" (Pari.13:61-64). It was difficult to assess the beauty of the youth and the sweet-smiling women who gathered on the banks of the river Vaikai, making beholders exclaim thus: "Great indeed should have been their tapas" (Pari.22:27-35).

Tavappalli - *Tavam ceyyum amanpalli* (Heritage for performing tapas)

The coastal town had many heritages with Jains and Buddhist performing tapas (Pat.53,218).

Tavam - 1. *Parraruttu meyvaruttic ceyyum valipātu* (Performing religious austerities)

If tapas and the life of a householder on this earth were to be weighed, the former would far outweigh the latter (Puram.358:3,4). People of the world would not perform austerities at the cost of their strength of will (Nar.226:1,2). At every bough, the beetles hummed joyously, like the merits enjoyed by those who had performed rare askesis earlier (Kali.30:1-3). The maid addressing the holy river Vaikai said: "As a result of our former tapas, we attained the honour of ritual bathing in *Tai*, in your waters; may we be blessed to have the same in our next birth also" (Pari.11:138-140).

2. *Nōnpu* (Austerities)

Maidens standing beside their mothers, performed the ritual bathing in the month of *Tai*, in the river Vaikai (Pari.11:91).

Tavamutalvar - *Tavattaiyuṭaiya mutalvar* (Divine seers)

Tirupparaṇkunram resembled the Himālayās as divine seers learned in the Vēdas, and others, came down to the earth in order to worship the Red Lord Murukan (Pari.8:9-12).

Tavamutalvan - *Tavattaiyuṭaiya mutalvan* (God, of rare askesis)

Wise elders asked the hero: "Will not your reputation for truth like that of the great God Himself of rare askesis, suffer, if people see the eyes of the heroine welling with tears, after you had promised not to part from her?" (Kali.100:7-10).

Taval - 1. *Kēṭu* (Blame)

The maid blessed the heroine that she might live with her husband in this world, happy and ever beautiful, and later in the blameless upper world thereafter (Akam.178:14-16). The hero went traversing the wilderness after causing in his lady-love the blameless love-passion (Aink.30:4,5). The heroine suffered at the absence of the hero who had bestowed the blameless love-passion on her (Kali.134:11).

2. *Irappu* (Death)

When Veḷḷayan passed away, Peruñcittiraṇār lamented thus: "Death is better than suffering thus being turned about in the whirlpools of pain in the boundless sea of misery with innumerable waves" (Puram.238:17-19).

3. *Kuraivu* (Diminution / abatement)

The cloud poured rain during the day and also in the night without any diminution (Akam.305:1-3).

avaḷai - Tavviccellum uyirinam (Frog)

The tinkling bells made of gold adorning the legs of children, looked like the mouth of a frog (Kuru.148:1-3).

avaru - Piḷai (mistake/blame/wrong)

The maid said to the heroine: "You are not at fault for making the hero come to the tryst; I alone am to be blamed for causing such an endless pain to you" (Akam.72:20-22). The heroine told her maid: "If you say that my arms are to be blamed for growing leaner for the sake of my lord who left me to traverse the desert tract, you will not be mistaken" (Kuru.77). The maid indicated a tryst by night for the hero thus: "Our good village is sweet and pleasant; it will not be wrong if you come there any time from now on" (Nar.331:9,10). The heroine said to herself in anguish, as if speaking to her now: "You are not to be blamed nor is that woman who adored you with this bracelet of my lord; I alone am at fault when I ask you to tell me who gave you this bracelet" (Kali.84:36-41). The hero said to his concubine: "If you only listen to my words of comfort and think clearly, it will be apparent that I have done no wrong" (Kali.90:20).

Taḷal - Kiḷikaṭikaruvi (Instrument for chasing parrots)

The heroine and her maid, climbing onto the platform built on the hillside, chased the parrots, by sounding the instruments in their hands, called Kuḷir, Taṭṭai and Taḷal (Kuru.41-44). The heroine, adorned with a garland of

flowers, and leaf-garments, walked about prettily with her bevy of companions guarding the millet-field by sounding the Taḷal and Taṭṭai in their hands (Akam.188:9-13).

Taḷiñci - Oru puratturai (A *turai* in Puram)

The minstrel's wife was guided to Āṭukōṭṭipāṭṭuc Cēralāṭan thus: "Raising the *pālai* mode in you big *yāl*, and singing a song set in *taḷiñci* minor theme, we shall go to the court of Āṭukōṭṭipāṭṭuc Cēralāṭan" (pati.57:7,9).

Taḷumpan - Kurunilamanṇan (A pretty chieftain)

This chieftain had the sobriquet 'Taḷumpan' perhaps because of the long scars caused by the trampling of a she-elephant on his body (Akam.227). Paraṇar praises him as one who fostered the minstrels and their kinsfolk (Nar.300). Nakkīrar eulogising him in his poem refers to his unerring sword, his war-drum resounding his reputation throughout the Tamiḷ country and his boundless munificence to suppliants who came to his court (Akam.227). Ūṇūr, with well-guarded walls, surrounded by fertile fields, belonged to him (Puram.348).

Taḷumpu - Vaṭu (Scar/mark/cicatrice)

Nalliyakkōṭaṇ had marks made on his body by constant goading of his war-elephant, and a never retreating foot adorned with a hero's anklet (Ciru.123,126).

Taḷuvaṇi - Kuravaikkūttu (Choric dance)

The hero, joining the choric dance of the women, came up like a stranger to the heroine and made love to her before he left (Kuru.294:2-4).

Taḷūvu - Kuravaikkūttu (Choric dance)

The village was known for its choric dance

and the choric dance (Matu.329,330). In the village - common, loving women danced the choric dance with their husbands (Kali.103:61,62). Cowherdresses linking their hands with their lovers, danced the cheerful choric dance (Kali.106:32,33).

Talūuvani - *Kuravaikkūttu* (Choric dance)

The maid said to the hero: "Your paramour, adorned with leaf- skirts, dancing the choric dance with other women, grew angry with you and went in search of you throughout the village, when you left off holding her hands" (Akam.175:14-18,26).

Talai - 1. *Talaiyuṭai* (Leaf-garment/leaf-skirt)

Women-workers in the field had their tresses tied in a bun; they wore leaf-skirts (Puram.61:1). The young heroine had a pretty leaf-skirt interwoven with lovely flowers (Puram.341:2,3). The heroine wore round her waist, a garment of leaves culled from plants (Kuru.102). Women wore dark green leaf-garments (Pat.91). The heroine and her maid wore garments woven of green leaves, red-lily and water-lily flowers which nestled against their bodies as they played about (Akam.156:9-11). The *acōka* tree gave a garment of leaves to adorn the waist of the hill-woman (Kuru.214:3-5). The heroine had a waist against which swayed a garment of leaves interwoven with variegated flowers (Nar.80:5). The heroine played at catching crabs with the hero, while her leaf-skirt got crushed her garlands began to wither, and her bangles came loose (Nar.363:7-10). The trees on the hero's hill luxuriant with leaves and buds and flowers, gave a leaf - garment to the heroine (Aink.201). The bevy of companions of the heroine, played happily, stringing together,

flowers like *piṭavam*, and leaves into wreaths and leaf-skirts (Kali.102:4-8).

2. *Ilai* (Leaf)

The lovely leaves of the *nocci* plant pleasing to the eye, was worn as leaf-skirts by women round their waists (Puram.271). The tigress gave birth to a litter of three cubs, whose curved claws had not come out of their fleshy sheaths, looking like *vēṅkai* leaves separated from the flowers (Akam.147:1-3). The maid urged the heroine to accept the bouquet made up of the lovely leaves of the *acōka* tree as it would fade soon (Aink.201). The swaying creeper with leaves and flowers (Pari.22:28). The bevy of companions of the heroine enjoyed themselves, wearing the leaves as garments, as garlands and wreaths (Kuru.295:1,2).

3. *Mayirrōkai* (Fantail of a peacock)

The player - minstrels went of their way carrying their bags containing musical instruments like horn-pipes, adorned with lovely fantails marked by dark ocelli (Malai.5,13).

Talaiyani - *Talaiyāṭaiyākiya aṇi* (Leaf-skirt)

Women making themselves up for the festival used blue - lily flowers to make their leaf-garments lovelier (Akam.90:11,12). Leaf-skirts adorned the waist of women (Kuru.125:3).

Talaiyōr - *Talaiyāṭaiyiṇaiyuṭaiyōr* (Women wearing leaf-garments)

The tiger-claw tree has leaves fit to be culled for making leaf-garments for women (Nar.54:9,10).

Talaivilai - *Talaiyāṭai utukkum makaṭirin alkulvilai* (Bride - price for maids wearing leaf-skirts)

The maid happily informed the heroine that the

hero had expedited their marriage by giving his country as bride-price to the relatives (Aink.147).

Tallātōr - Talaiyātōr (Persons who conserve)

Those who conserved water in hallow places by digging ponds and tanks, would leave a well-preserved reputation in this world; those who did not do so, would not be preserving their names; posterity would forget them (Puram.18:28-30).

Talampu - Cērukutti (An implement for levelling lumps of clay)

Workers in the field would gorge themselves with rice cooked with pieces of the scabbard-fish cut by their implements levelling the field where the *malanku* fish rolled about (Puram.61:3-6).

Talarcci - cōrvu (Despondency)

Yāṇaikaṭcēy māntarañcēral Irumporai, captured by Pāṇṭiyan Talaiyālāṅkāṇattuc ceruveṇṇa Neṭuñceliyan, not caring for his enemy, escaped from the prison by a strategem and freed from his despondency and weariness, went back to his kingdom to the great joy of his people (Puram.17:20-22).

Talariyal - Maṇantalarkinra Iyalpinaiyuṭaiyāy (Maiden with weak will)

The hero indicated to his beloved his affluent birth: "Oh maiden with a weak will, know that I am the son of a rich shepherd family fearless of any foe" (Kali.113:6,7).

Taliriyalavar - Talarnta Iyalpinaiyuṭaiyavar (Women with weak minds)

As the hero danced the *tuṇaṅkai* with weak-minded hetaerae, gossip arose (Kali.66:17,18).

Talavam - 1. Cemmullai (Golden jasmine)

Among the many flowers culled and heaped up by the heroine and her maid, the flower of the *talavam* was also one (Kuri.80). The wood grew lovely as it was decked with flowers like the *kāyā*; the *piṭavam* and the *talavam* with petals unfolded (Aink.412). The *talavam* grew luxuriantly in the wood (Kali.108:27).

2. Mullai (Arabian-jasmine)

The rainy season began with jasmine flowers blooming on the vine climbing on the bushes (Nar.242:2,5). Women played happily, wearing leaf-garments stringing together leaves and flowers like the jasmine (Kali.102:1-7).

Talavu - 1. Cemmullai (Golden jasmine)

Workers, wearing wreaths of the jasmine blooming in the bush would chase the birds settling on the field by beating their kettle-drum (Puram.395:5,6). The long pathway was cool with the blossoming of the golden-jasmine flowers (Akam.64:4). The hero said to the heroine: "Sporting in the spring, and culling the cool jasmine flowers and the *Talavam*, stay with me in the grove before going to your village" (Kali.108:41-44).

2. Mullai (Arabian-jasmine)

The wood was lovely with the arabian-jasmine flowers blooming beside the rock, whose buds resembled the beak of the kingfisher (Nar.61:7-9). Wearing wreaths made up of jasmine flowers blooming beside the rocks and the woods, the herdsmen engaged the bulls in the arena (Kali.103:1-5).

Tali - Malaittuḷi / malai (Rain/raindrops)

The false cloud did not pour rains, and the lark drooned without its food, the rain-drops (Pat.2

5). As the nimbi congregating together were charged with water-vapour, it rained heavily, the water flooding the streets (Akam.264:7-9). At dawn the cloud thundered and moving from right to left, poured rains, making the snake keep within its hold (Nar.264:1,2). The big clouds, thundered and poured rains (Aink.423:1). The grove had cool branches fostered by the rain (Pari.8:91,92). The skies, alternately dark and bright with lightning, besieged the Caiya mountain and poured rain ceaselessly (Pari.12:1-3).

2. *Mēkam* (Cloud)

As the cloud poured rains, the cold northwind made people shiver (Akam.303:3,4). The hero giving the chariots and tuskers to the bards, became more bounteous than a rain-cloud (Kali.50:15-17).

3. *Nīrttuli* (Water-drop)

Upon the lush and tender leaf of the plantain-tree, waterdrops had gathered (Nar.309:4,5)

Talir - *Koluntilai* (sprig/tender leaf)

A garland was woven of the tender leaves of the neem tree and balloon-vine interspersed (Puram.76:4,5). Women had a complexion like unto that of the tender leaves of the mango (Muru.143,144). Women had a complexion beautiful like the tender mango-leaf and golden beauty-spots like the lines on the back of the leaf (Matu.706-708). The *acōka* tree has lovely tender sprigs (Akam.38:6). The heroine had a complexion lovely like the cool tender leaves, sprouting atop the *yā* tree in the rainy season (Akam.337:1,2). The heroine had the golden complexion of the beautiful sprigs of the mango tree (Kuru.312:6,7). The mango-trees on the river bank put forth sprigs so that the

branches became lush with foliage (Nar.118:1,2). The heroine had the complexion of tender leaves just plucked (Aink.176:4). The heroine grieved thus: "The time has come for the fiery red shoots to appear on the mango tree covering its branches; but alas, my lord has not yet come" (Aink.349). The beautiful charms of the heroine, lovely like the *acōka*'s tender shoots, were consumed by her pale sallowness owing to lovesickness (Kali.15:12,13). The heroine had the complexion of tender leaves that had received the benefit of the showers (Kali.58:3). One of the women bathing the ritual bath in *Tai* fixed a pliant *acōka* sprig in her ear (Pari.11:95).

Taliriyalār - *Talir pōṇra tanmaiyaṇaiyuṭaiyār* (Women with nature soft as tender leaves)

Chaste women with a nature soft as tender leaves, rode upon horses, while beside them rode their men mounted on elephants (Pari.Ti.2:14,15).

Talai - *Pinippu* (fold)

The curly *pakanrai* buds with petals unfolded, blossomed fully after the showers (Akam.24:3,4). Freeing the bulls from the ropes tying them, the farmer winnowed the paddy after the second treading (Akam.366:3,4).

Talaiyavilttal - *Pinippu nekiltal* (Untwisting/untying)

The lord of Kiṭāṅkil had a garland made of blooms with unfolded petals (Ciru.160,161). As the *piṭavam* and the cassia unfolded their petals, the sweet-voiced cloud rumbled overhead (Nar.246:8,9). Honey-bees hummed sweet like a *yāl*, on the flowery branch with blooms unfolded (Kali.34:16).

Talaivittal - 1. *Piṇippu nekiṭtal* (Unfolding of a flower)

In the dewy season, the bright blooms of the *iṇri* unfolded themselves (Akam.217:10,13). The plump petals of the lotus bud unfolded themselves, bright as the face of a woman quaffing fragrant toddy (Kali.73:4,5).

2. *Nekiṭtal* (Loosening of the mind/ melting)

The heroine said to the eventide: "You will not disturb the lovers in a melting mood in happy union like the unfolded flowers on the boughs buzzed by the bees" (Kali.118:11,12).

Tari - *Mūlaikkōl* (Tethering post)

The courtyard had short posts with long tethering ropes (peru.152). Farmers dammed up the waters in the fields by planting short logs of the river-portia tree, with sugarcane tied across (Akam.346:5-9).

Tarukan - 1. *Añcāmai* (Fearlessness)

The boar was a fearless beast (Akam.248:6).

Tarukanālar - *Añcāmaiuyāvar* (Fearless persons)

Young men offered worship with turmeric and flowers to the memorial-stone erected in honour of the heroic and fearless warriors slain in recovering cattle from their abactors (Akam.269:2-13).

Tanmun - *Taṇṇuṭaiya muṇṇavan* (Elder brother)

Nalliyakkōṭaṇ gave to solicitors of gifts varieties of food, cooked according to the recipes in the texts of that expert in cooking, Bhīma, elder brother of Arjuna, who had burnt down the Kantava forest with his arrows (Ciru.238-245).

Tanmai - 1. *Iyalpu* (Nature/Disposition)

The hero embracing his beloved in secret had amorous union with her as he was aware of her disposition towards a married life which he also desired (Kuri.200-207). The sulking concubine of the hero said: "Is the passion of love of a uniform nature with every one? It ebbs fast with certain people and flows hugely as the floods in Vaikai with some others" (Pari.6:70-74).

2. *Perumai* (Greatness)

The greatness of the term "Tirumāliṇcōlai" being the word 'Māliṇkunṇam' with a lovely prefix 'Tiru' and the suffix 'cōlai', is well-known throughout the world (Pari.15:22-25).

Tannai - *Tamaiyan* (Elder brother)

The elder brother of a certain heroic woman of a warrior clan, lost his life in the battle-field after killing an elephant (Puram.279:2-4). The father of a maiden refused to give her in marriage to a king who came asking for her hand, while her elder brother prepared for war against the suitor (Puram.352:14,15).

Tannaimār - *Tamaiyaṇmār* (Elder brothers)

The elder brothers of a maiden prepared for war against kings who came suing for her hand in marriage as they were not satisfied with their birth and manly qualities (Puram.345:12-18).

Tannaiyar - 1. *Tamaiyaṇmār* (Elder brothers)

The elder brothers of a certain maiden whose hand they refused to give in marriage to a suitor, had victorious spears in their hands and powerful strength to oppose the enemy in battle (Puram.350:8,9). The elder brothers of the heroine living in opulent mansions with plump

fish as their fare, were angry men who knew no profession other than their own (Nar.127:4,5).

2. Tāymār (Matrons)

Matrons with long ears and plump arms heaping common-millet on the rocky ground, would grind it in querns, the grains then resembling the seeds of *paṇṇai* green; using winnowing fans they would then remove the husks from the white grains of millet-rice (Akam.393:7-10).

Taṇam - Pon (Gold)

In the coastal town of Kāṇalamperunturai, belonging to Tittan, schools of shrimps would attack the cargo-boats carrying gold (Akam.152:5-8).

Taṇimakanār - Pulavar (A Poet)

Author of Narṇai (153), this poet got his name from a phrase in his poem. His given name is not known. Like a lone warrior (*taṇimakan*) guarding the wasted town whence all the frightened citizens had left after an attack by an angry enemy, the heroine laments that her body alone is left behind while her heart had gone to her lover.

Taṇimai - Taṇittiruttal (Loneliness/seclusion)

The maid said to the hero: "The well-guarded mansion of my lady's father has a watch strict like Māṅkāṭu where fearful celestial damsels dwell; do not think we are easy game as we are all alone here in the hillside with an abundance of fruit" (Akam.288:7-17). The heroine asked her maid if her lord would come soon to

relieve her misery, as she was unable to bear his loneliness with the cold wind of the dewy season harassing her at night (Akam.294:14-16).

Taṇiyavar - Taṇittiruppavar (Persons who are alone)

The heroine addressing the small flute asked if it were also feeling sorry for the suffering of those who were grieving in the cold darkness of the night, all alone (Kali.129:16-18).

Taṇiyan - Taṇittiruppavar (One who is alone)

The heroine said to her maid that her lord was not at all afraid to come all alone, armed only with a spear, by the slope of the mountain where the leopard leaping on the spotted head of an elephant plucked its white tusks (Akam.252:1-6). The maid said to her mistress, the heroine: "His fulgurant spear showing him the way in the dark, the hero has come all alone, unmindful of the cold, and entered our house; your mother taking him to be Lord Murukan himself welcomes him with red-millet strewn as offering; what will happen then?" (Akam.272:1-5).

Taṇiyōr - Taṇimaiyūṭaiyōr (persons who are alone)

The maid said to the heroine: "Behold the soft buds of the jasmine, announcing the advent of the rainy season fixed by our lord for his return, from the wreaths worn by the shepherds at eventide which harasses persons who are all alone" (Kuru.358).

Tā

Tā - 1. *Vali* (Strength)

Valvilori gave to suppliants, heaps of gems along with gold that had no strength to be made into a jewel all by itself (Puram.152:28,29). As the unwinnowed paddy scooped from the heap, was winnowed by the farmers, the grains that had no strength spread like a cloud everywhere (Akam.37:3,4). The good mother, of the heroine who had eloped with her lover, grieved and said: "May Death that had forsaken me, making me listen to the malicious gossip about my daughter who had gone away with a stranger, lose its strength and be buried in an urn after its death" (Nar.271:7-12).

2. *Keṭuti* / *aḷivu* (evil / destruction)

Even before suppliants asked him Kaḷaṅkāykaṇṇi Nārmuṭiccēral gave rich food to them with a generous mind free from evil (Pati.38:13-15). The four-faced Creator who manifested from the Divine Lotus, lives on for an endless time that has no destruction (Muru.164,165).

3. *Kuraivu* (Want)

Cōḷaṇ Kuḷamurrattut tuñciya Kiḷḷivaḷavan had a noble nature that freely helped his friends without leaving any scope for want (Puram.373:35,36).

4. *Parattal* (Spreading)

The tusker that had broken off the *ācini* tree, stayed under the *vēṅkai* tree whose flowers were spread on the ground (Nar.51.11).

5. *Tavutal* (Leaping)

When the leaping black male monkey died, its widowed mate did not want to survive (Kuru.69:1,2).

Tāa - 1. *Vali* (Strength)

Bats with beautiful strong wings flew smoothly towards trees with ripe fruit in the evening (Kuru.172:1).

2. *Tāvutal* (Leaping)

The hero asked his charioteer to drive the horses with leaping legs, gently over the *mullai* tract covered by flowers (Akam.134:8).

Tāam - 1. *Tākam* (Thirst)

The stag suffered from thirst as it ran after the mirage in the dry tract where the stream had dried with no rains (Akam.241:8-10).

2. *Parattal* (Spreading)

The ripe pods of cassia lay spread out on the rocks in the desert tract (Akam.115:12).

Tākkapaṇku - *Tākki varuttum teyvam* (Fearsome deities)

The foster-mother said to the heroine: "The old places in the village have fearsome deities. You have to watch yourself carefully; do not go out anywhere with your companions" (Akam.7:3-5). Some of the men said during the water-sports in Vaikai river, "Look at this lovely maiden who is like a fearsome deity to all beholders" (Pari.11:122).

Tāṅkunmar - 1. *Taṭuttu nirpavar* (Those who resist)

Victorious warriors wielded swords that cut off the tusks of the war-elephants of those who resisted them in the field of battle (Pati.59:29,30).

2. *Kāppārrupavar* (Protectors)

The minstrel with his noisy kinsfolk roamed about the sea-girt world in search of a protector (Peru.18-22).

Tāti - *Tātaimayir* (Beard)

The warriors had big unlovely beards (Akam.297:5,6). Bandits in the jungle had low beards twisted like the antlers of a stag (Kali.15:5-7).

Tānilal - *Tiruvāṇilal* (The protecting shade of a king or God)

Purattiṇai Nannākanār said that he preferred to live only under the protecting shade of Ōymān Nalliyakkōṭaṇ (Puram.379:1). If war-bards stood before the protecting shade of Karikalan's feet, they were sure to get many gifts to relieve their poverty entirely (Poru.149-151).

Tātu - 1. *Pūntukaḷ* (Pollen)

Fearsome celestial damsels smeared sandal-paste on their young breasts and before it dried up, applied also the fine pollen of *vēṅkai* flowers upon it (Muru.31-36). The red lotus was full of pollen (Matu.463). The heroine and her maid stayed in the cool shade of the *acōka* tree shedding its pollen on the ground (Kuri.105,106). The fine pollen showered upon the silk-cotton tree by the beetles in the flowering *Kōṅkam* tree, appeared like gold-dust poured into coral cups by goldsmiths (Akam.25:9-11). The *kuvaḷai* bud full of pollen, unfolded its petals (Akam.125:6). *kuyils*, pecked at the lovely blooms of the coral-tree to eat the fine pollen within (Akam.229:16-19). The fine golden-coloured pollen-laden flowers of the mango tree (Kuru.306:3-5). The fine pollen of the *punnai* flowers fell upon the

backs of the heron when the east wind blew (Nar.74:7-9). As the waves of the sea dashed against the screwpine tree, the pollen from its fragrant flowers, falling in a shower, drove the foul fleshy smell from the streets of the small coastal village (Nar.203:3-6). The calf was unable to recognise its own dam, as the cow was covered by the pollen of the glory-lily flowers shaken off by it (nar.359:1-3). The eyes of the heroine, pale and sallow, on account of her lover, looked like golden-coloured pollen in the water-lily flowers blooming in the tank (Aink.34). The trees put forth tender leaves of the complexion of a dark brown maiden, while the pollen from the flowers fell on the leaves like the spreading golden spots of love-sickness (Kali.35:3-4). The heroine asked the hero who he thought he was, as he came to touch her, with pollen dust from the tresses of his paramours lying on his arms (Kali.88:1-3). The city of Maturai looked like the Lotus blooming from the navel of Lord Tirumal; the Tamil people living in the city were like the pollen thereof; (Pari.Ti.1-5).

2. *Tēn* (Honey)

The red glory-lily with honey bedewing it (Pat.1523). Swarms of bees sucked the honey from the jasmine flowers (Akam.234:12,13). The honey-bees sucked the honey from the fragrant golden-lily flowers (Kuru.239:3,4). Females beetles fed on the honey in the *punnai* flowers (Nar.323:7,8). The beetles disliking the honey from the flowers in the tank muddled by the buffaloes, buzzed around the tresses of the heroine (Aink.93). The hero discarded the women whose charms were enjoyed by him, even like bees leaving flowers after sucking honey (Kali.40:24,25). Frightened by the

beetles refrained from sucking the honey from the flowers therein (Pari.17:35-38).

3. *Pon* (Gold)

The heroine had a perfect beauty like an image made of gold (Akam.392:6,7).

4. *Tukaḷ* (Dust)

The house-sparrows playfully pecked at the dust of dried dung in the village-common (Kuru.46:2-4).

Tātunparavai - *Tēnaiyunṇum paravai* (Beetle)

The heroine said to the minstrel-companion of the hero: "They say that your mistress, the hero's paramour, grew angry that the beetles from his garland haunted my tresses" (Aink.82).

Tātutērparavai - *Tēnait tēṭiyunṇum paravai* (Beetle)

The hero after begging for the love of women enjoyed them like beetles seeking honey, but ruined their beauty by not favouring them with his love when they desired (Kali.22:6,7).

Tāteru - *Tātākiya Eru* (Dung/dust)

The village-common was no longer bustling with activity, and it was not covered by dust of dung anymore (Pati.13:17).

Tāteru manṇam - *Iṭaiyar kūṭum marattu aṭiyiluḷḷa poṇuvitam* (Place under the tree where cowherds danced *kuravai*)

Loving women and their husbands danced the choric dance, under the shade of the tree; covered by dung-dust (Kali.103:11,12).

Tātai - *Tantai* (Father)

Lord Tirumāl is adored as the father of Kāman

(The God of Love) and Brahma (the Creator) (Pari.1:28). The sacred vedas of brahmins, declare that He who was born in the Lotus as well as His father, is Lord Tirumāl (Pari.3:13,14).

Tāmpu - *Kayiru* (Rope)

The courtyard had short posts to which were tied long ropes (Peru.152). The cowherdess, said to the distressed calf with a small rope: "Your mother will return soon" (Mullai.12-16). The herdsman, held on to one side of the rope in the hands of the heroine as she was going with a calf to the garden and prevented her from proceeding further (Kali.116:1-7).

Tāmappalkaṇṇāṇār - *Pulavar* (A Poet)

Probably 'Palkaṇṇāṇār' was his name. It is not known why the prefix 'Tāmaṁ' meaning 'a garland' was attached to his name. He might also have belonged to a place called 'Tāmaḷ' near Kancipuram, as suggested by Dr.U.,Ve.Ca. and Auvai D. A brahmin by birth, this poet was close to the cōḷa kings. Once when he was playing dice with Māvaḷattāṇ, younger brother of Cōḷaṇ Nalaṅkiḷḷi, he playfully covered the dice with his hand. Māvaḷattāṇ impatiently threw his dice at the poet. Unable to bear this the poet chastised him thus: "O scion of the royal line of the generous Cipi! Your ancestor climbed on to one scale of a balance, in order to save a dove from a pursuing eagle; your great brother is opulent Tērvāṇ Killi, who destroyed his foes; I now doubt your parentage because of your action; none of your forebears had ever insulted brahmin elders! Is this worthy of you?" At this, the noble Cōḷa, instead of feeling hurt at this rebuke, bowed his head in shame. The poet has praised him for his noble forbearance in his poem. (Puram.43).

Tāmam- Mālai (Garland)

The poet addressing Vaikai praised it as the river which delighted in wearing the garlands of the persons sporting in its waters at Tirumarutamunṟai (Pari.7:83,84).

Tāmarai - Nīrppū vakaikaḷuḷ onṟu (Lotus flower)

The minstrels wore golden lotuses given to them as gifts (Puram.12:1). The sugarcane thrown by the workers in the field out of charity towards the people who begged for the same, fell upon the lotus in the pond and crushed it (Puram.28:11-13). Tirumuṭikkāri came of a line of great men who adorned the heads of minstrels with fadeless lotus flowers of gold, made from the forehead-pieces of the royal elephants of enemy-kings (Puram.126:1-4). Soft-natured maidens walked up gracefully the fields and culled the blue-lily flowers, along with lotus flowers with lush petals (Pati.78:4,5). The beetle embracing its mate, slumbered on the pericarp of the lotus surrounded by red inner petals (Ciru.70-76). The old city of Kāñci was bright like the pericarp of the many-petalled lotus at the navel of Lord Tirumāl, father of the four-faced God (Peru.401,402,411). The chief of the minstrels wore a golden lotus (Malai.568,569). The buffalo ate the cool lotus-flower from inside which the bees buzzed (Akam.46:5,6). The watery field had lotus flowers blooming like flowers of fire (Akam.106:1). The broad leaf of the lotus flowers, waved in the wind like an elephant's ear (Akam.186:2-6). The hero marvelled at the agreeable nature of the heroine, like the inside of a lotus flower retaining the warmth within its folded petals after the sun had set for the day (Kuru.376:3-6). Sated with the lotus it had consumed, the buffalo slumbered in the dune beyond (Nar.260:1-4). The bamboo-like reed

brushed away the eggs laid by the beetle in the hundred-petalled lotus (Aink.20:1-3). The lone lotus standing in the midst of leaves, bloomed like the happy face of the heroine when the hero bowed at her feet to mollify her (Kali.71:5-8). The hero gave the heroine the bright lotus bloom waving in the water (Kali.112:1,2). The eyes of Lord Tirumal, are like twin lotuses joined together (Pari.2:53). The divine feet of the Red Lord Murukan resembled the lotus flower (Pari.21:3).

Tāmaraiyippū - Tāmaraimalar (Lotus flower)

The heroine had restless eyes, dark as a cloud, on her lovely face, as if two dark lilies had been joined together and placed upon a pure lotus flower (Akam.361:1-4). The four-faced God (Brahma) was born in the lotus flower blooming in the stream called the Vēdas (Pari.3:12,13).

Tāmaraiy poykai - Tāmarai malarkaḷaiyutaiya poikai (Tank with lotus flowers)

The maid asked the hero: "Can the heroine, parted from you, live even for the period of a single night, like a lotus flower in a tank deprived of water, remaining unfaded through out the night?" (Kali.5:14,15).

Tāmarai malar - Tāmaraiyippū (Lotus-flower)

On the white water-lily, Goddess Tirumakal loves to be ensconced, lovely like a lotus fully blossomed, while the elephants poured flowered water from above (Kali.44:5-7).

Tāmaraiyirai - Tamaraiyil vīṟṟirukkum iraiavan (The Four-Faced God)

Lord Civaperumāṇ took into his matted locks the avalanche of the celestial Ganges sent down

by Brahma, the Four-faced God seated on the Lotus flower, red as fire (Pari.9:4-7).

Tāmāyiruvar - *Tāvum kutirai vayirril tōṇriya iruvar* (The twin Gods, the Aswini).

The Vēdas declare that Gods like the Aswini's born of the leaping more (Urvāci) appeared from Lord Tirumāl (Pari.3:8).

Tāmān tōṇrikkōṇ - *Kurunila manṇaṇ* (A petty chieftain)

His given name being Tāmān, this chieftain might have been the Lord of Tōṇri hills. Aiyūr Muṭavaṇṇār sang his praise, hailing him as righteous among righteous men, a warrior among warriors, and a scion of ancient pedigree (Puram.399).

Tāmōtaraṇṇār - *Pulavar* (A Poet)

In the only poem in his name, Kuruntokai 92, this poet has finely described the anguish of the love-lorn heroine when she sees the birds returning at eventide, with prey to feed their fledglings.

Tāy - *Anṇai* (Mother)

Even among the sons of her loins, a mother would prefer the one who is more learned (Puram.183:3,4). The withered dugs of a matron secreted milk spontaneously on seeing her son lying dead in the field of battle, his body cut to pieces (Puram.295:5-8). A certain chieftain of a small town had a noble nature that gave to suppliants what they desired, with a mother's love towards her children (Puram.361:6). The bounty of Im-aiyavarampaṇ Neṭuṇṇēralāṭaṇ is eulogised thus by the poet: "Even if the clouds fail to pour rains, he will not cease giving to his hungry followers: may the womb of his mother be ever

blessed" (Pati.20:25-27). The river Kāviri mingled with the sea, even like a child embracing its mother's breast (pat.96,97). The heroine said to the hero with extra-marital liaison with his hetarae: "Do not mock at my aging, by speaking false words of praise, such as calling me the chaste mother of your son, with golden patches on my lovely bosom" (Akam.6:12-15). The mother, of the heroine who had eloped with her lover, grieving said thus: "O, purslane creeper! Did she not pour water in a big pot every day, like a mother caring for her child fondly? who is going to take care of you hereafter?" (Akam.384:6-14). The passion of love which grew in the constant presence of the hero, would wither and waste away like an egg without its brooding mother, if he parted from the heroine (Kuru.152). The heroine, leaving her mother's home with an abundance of paddy, decided to elope with her lover (Nar.26:3-7). The crab is born at the cost of its mother's life (Aink.24:1). The father embraced his baby-son; while the mother embraced them both (Aink.409:1,2). Before her mother watching her daughter strictly, the heroine's bangles fell off her hands, like the petals of glory-lily flowers (Kali.48:10,11). Youthful maidens took the ritual bath in the month of *Tai*, standing beside their mothers (Pari.11:91).

Tāyaṅkaṇṇanār - *Pulavar* (A Poet)

See Erukkāṭṭūr tāyaṅkaṇṇanār.

Tāyaṅkaṇṇiyār - *Pulavar* (A Poet)

Daughter of one Tāyaṇ this poetess had the given name 'Kaṇṇiyār'. In *Puraṇāṇūru* (25) she has finely pictured the pathetic plight of a house with its master no more. The mansion which stopped suppliants at the gate with good

food and entertainment, has now lost its lustre; the mother of his sons, has now put on widow's weeds, her tresses shorn off and her bangles removed, and she feeds only sparingly on water-lily seeds.

Tāyam - 1. *Araca urimai* (Right to the throne)

If a mean person were to get the right to kingship, on the death of all others elder to him in succession, it would not be worthwhile; but if a deserving person were to succeed to the throne, kingship would be as light as dried pith to him (Puram.75:1-10). Pullārrur Eyir-riyaṇār said to Kōpperuñcōlaṇ who prepared for war against his own sons: "Even after you attain the upper world after establishing your fame here on earth, the birth-right you left behind belongs to your sons" (Puram.213:9- 11). The right to the throne passed on with the royal drum, from times of old (Pati.33:20). Karikālāṇ routing the enemy who came at him with their swords, successfully attained his birthright in proper order (pat.225-227). Karikālāṇ got his right to the throne even when he was in his mother's womb (Poru.132).

2. *Nāṭu*. (Land acquired as birthright)

More numerous than the sands of Cēyāru are those of little wit who, inheriting vast lands by birthright, denied charity to suppliants and died without establishing their names (Malai.551-556).

3. *Urimai* (Right)

The heroine told her maid: "Even if we acquire the permanent right to the chest of the lord of the cool ford, it is but meet and proper to me" (Nar.327:7-9).

Tāyar - *Annaiyar* (Mothers)

The mother grieving at her daughter's elopement said: "How did my darling acquire this strength to go with him across the difficult tract, she who would not even drink the milk mixed with honey given to her by her foster-mother?" (Akam.105:4-6). The heroine who was harassed by her mother who believed the gossip of others about a certain chariot that came to their house, said to her maid: "Look at the good fortune of other young women whose mothers do not trouble them like this!" (Kuru.246:4-8). The maid said to the heroine, explaining the delay in returning with her son: "It is because of this little thief who accepted the fondling caresses of the other mothers, without protest, that I was delayed" (Kali.83:23,24).

Tār - 1. *Mālai* (Garland)

The garland adorning the chest of Lord Cīvaperumāṇ is made of cassia flowers (Puram.1: 12,13). The warrior had a garlanded chest that rose to meet the enemy coming towards him (Puram.282:4). Lord Tirumāl wears on his chest a garland of fragrant clusters of basil leaves haunted by bees (Pati.31:7-9). The Red Lord Murukaṇ's chest is adorned with a cool garland of wheel-like *kaṭampa* flowers (Muru.11). The wreath worn by the women shone bright along with the garlands of their husbands (Matu.264, 265). The rainbow covered the sky, like the garland adorning the chest of Lord Tirumāl (Akam.184:18). The hero applied to his chest adorned with a beautiful garland, sandal-paste and fragrant powders (Akam.354:5,10). The maid said to the hero returning from his paramour's house: "Do not come to our settlement; you need not also give us your garland" (Kuru.255:1). Alīci, wore a garland of flowers,

redolent of honey (Nar.190:4). Hetaerae sported in the river using the garlanded chest of the hero as a float (Aink.33). Lord Civaperumān, holding Brahma's head in his hand, danced the *kapālam* dance the garland of cassia flowers swaying against his arms (Kali.1:11,12). The heroine sulked with the hero when he came to her wearing the garland of the heaerae as a wreath (Kali.88:18,19). The Red Lord came adorned with a garland redolent of sandalwood smoke, a chaplet of pearls shining bright on his chest (Pari.9:28, 29). The waters of the Vaikai carried the fragrant garland adorning the hero's chest, to his concubine's tresses (Pari.Ti.2:34,35).

2. *Tūcippaṭai* (Vanguard of an army)

Auvaīyār warned Atiyamān's enemies: "Avoid boasting that you can fight against Atiyamān, with your vanguard and rearguard" (Puram.88:1,2). The enemy kings who opposed Palyānai celkelu Kuṭṭuvan, fled from the battlefield, losing their garlands of war (Pati.23:17). The ramparts of the fort were bright with the hail of arrows shot from the bows at the enemy below (Malai.226- 229). Matti, plucked the teeth of Eḷiṇi caught in the vanguard of the army and embedded it in the gate of Veṇṇivāyil (Akam.211:12-15).

3. *Oḷun̄ku* (Order)

The palace building was well laid-out with a certain order (Pati.64:7).

4. *Kōṭu* (Line)

The parrot had a red line round its neck (Akam.34:14).

5. *Piṭarimayir* (Mane)

The lion has a mane on its neck (Pati.12:4).

6. *Upāyam* (Device / trick)

Cōḷaṇ Pōrvaikkōperunaṅkiḷi wrestling with Āmūr Mallan defeated him and anticipating all his tricks and placing his knee on his chest, bent him backwards and killed him (Puram.299:5).

7. *Kiṅkiṇi* (Small string of bells)

The horse had a string of tinkling bells tied round its neck (Puram.299:5).

Tāarakai - *Viṇmiṇ* (Star in the sky)

The sight of the Pāṇṭiya king, Lord of the South, circumambulating Tirupparaṅkunram, resembled the moon surrounded by its starry retinue going round Mt.Meru (Pari.19:19-29).

Tāram - 1. *Ariya paṇṭam* (Rare object)

Cōḷaṇ Nalaṅkiḷi was hailed as Lord of the country enriched by the rare objects produced by the sea (Puram.30:14). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan gave away to bards who sang his praise, the rare things seized from the enemy and brought by the sea (Pati.48:5,6). The minstrels would eat tubers and the leaves of the colocassia, if they were sated with the tender kernel of unripe palmyrah fruit and other sweet and rare edibles (Peru.360- 362). Player-minstrels would get in every home, the rare things brought from the hill-tops, by the *kuṛavas*, along with cooked rice (Malai.12,13). The forester returning from his hunting brought gems dug by the elephant-tusks, gold and the pearl that fell from the broken tusks, on bundles carried on his shoulder using sandalwood, as shoulder-staff (Akam.282:1-9).

2. *Tēvataram* (Deodar cedar)

After the rains in Cayai mountain, the river Vaikai carried in its flood the Deodar trees and

the flowers showered by the *nakam* trees (Pari.12:1-8).

Tārar - 1. *Tūcippaṭaiyiṇ Tanmaiṇaiyuṭaiyavar*
(People eager like men in the vanguard)

Men and women, eager like the soldiers in the vanguard of an army, came to the river Vaikai, vying with each other in groups in selecting the proper place for their water-sports (Pari.6:29-32).

2. *Mālaiṇaiyuṭaiyavar* (Persons with garlands)
Men and women wended their way towards Parankunram, adorned with garlands of well-chosen flowers (Pari.19:14).

Tāraṇar - *Mālaiṇaiyuṭaiyavar* (Persons with garlands)

The waters of the Vaikai, carried away the wreaths on the heads of the persons adorned with garlands (Pari.43-50).

Tāran - *Mālaiṇaiyuṭaiyavan* (Person with garlands)

Lord Civaperumāṇ is adored as the one adorned with fresh flowers of the cassia blooming the rainy season (Akam.Invo.1,2). The hero wearing a garland of *kuṇḍalāi* flowers dripping honey, came hopeful of meeting the heroine (Akam.38:2-5). As the heroine was guarding the millet-field, the hero wearing a garland, came up behind her and embraced her nape (Nar.128:7-9).

Tālam - *Uṇkalam* (Eating plate)

The housewife with plump arms, washed the eating plates, to serve food to the guests (Puram.128:14,15).

Tālāṭṭal - *Uraṅkac ceyyap pāṭṭuppāṭṭal* (Singing a lullaby)

The hero after making love to the heroine at the night-tryst, slumbered sweetly upon the breasts of the heroine, to the lullaby chanted by the white cascade rolling down the hill (Pari.6:53-55).

Tāli - 1. *Aimpaṭaittāli* (An armlet worn by children showing the five weapons of Lord Tirumal)

The poet marvelling at the tender age of Pāṇṭiyaṇ Neṭuñceḷiyaṇ going to war with his enemies, said that he had not yet removed the child's armlet on his neck (Puram.77:6,7).

2. *Kaḷuttil aṇiyum oruvakai aṇi* (An ornament worn round the neck)

Children wore ornaments round their necks with tiger's tooth fixed to them (Puram.374:9; Kuru.161:3). The foresters' daughter wore golden ornament round her neck with a tiger's tooth and gems fixed to it (Akam.7:17,18,22).

3. *Palakarai / Cōḷi* (Cowrie-shell)

The white-streaked crow in the sea-shore would be scared of the bright striped cowrie-shells mistaking them to be a fishermen's net (Aink.166:1,2).

Tāval - *Varuttam* (Pain)

Paraṇar asked Kaṭal piṇakkōṭṭiya Ceṇkuṭṭuvan: "When will your legs be free from the pain of fighting against the waves of the sea?" (Pat.41:17, 24,27).

Tāl - 1. *Tālppāl* (Bolt)

In the cold season, the thick well-fitted double doors of the mansion, were bolted fast (Netu.62.63). Owing to separation from her

lover, the heroine's bangles fell off from her hands, before the eyes of her mother, whose watch was strict like well-bolted doors (Kali.48:10,11).

2. Mōtiram (Ring)

The heroine's slender finger was adorned by a ring (Nar.120:4).

Tālkā - Iḷamarakkā (Young grove)

Kuyils, scared away by the smoke from the sacrificial fire, stayed in the young grove nearby with low-hanging branches (Pat.53-58).

Tālvarai - Malaiccāral (Hillside)

The rain-water cascading down the hill, flowed in many streams along the hillside, enriching various professions (Pari.6:1-9).

Tāli - 1. Irantavarkaḷai kavil̥ttu aṭakkañceyyum pāṇai (Urn for burial)

The burning-ground was a fearful place with goblins moving about with vultures and the *pokuval* birds perched atop the urns (Puram.238:1-4). A certain woman requested the potter to make the burial-urn large enough to contain both her dead husband and herself as she had been ever together with him, like a lizard attached to the spoke of a cartwheel moving always with it (Puram.256). The burial-ground had urns that had in them kings who had ruled well over the wide world after defeating their enemies (Pati.44:20-23).

2. Čāṭi (Jar)

The male bird fed the unripe fruit of the cotton plant growing luxuriantly beside a jar in the ruined hut (Akam.129:6-9). The heroine watered the purslane creeper, scooping the water from the tall jar with a dipper made of

palmyrah-leaf (Akam.275:1-3).

Tālai - 1. Neytal nilat tāvaram (A plant of neytal tract - the fragrant screwpine).

The screwpine on the white sandy coast washed the waves, bloomed like a swan (Ciru.146-150). The hut was thatched with sacred grass tied with screwpine fibre, to thick bamboo reeds (Peru.263-265). The young grove had as a hedge, screwpine plants with drum-like fruit (Matu.114,115). The screwpine had white flowers and fronds (Pat.118). The heroine played on the swing tied to the branch of a tiger-claw tree with a rope made of the fibre of the screwpine plant (Akam.20:5-8). Upon the screwpine with serrated long leaves, the birds rested after preying on the fish in the backwaters (Akam.180:10,11). The waves of the sea dashed against the fragrant screwpine with white flowers growing in the grove by the sea (Kuru.163:3,4). The sea-shore fragrant with the flowers of the screwpine tree with its aerial roots (Nar.78:4). The shrimp that escaped the stab from the hero's beak was frightened of the white flower covered by leaves, hanging down from the screwpine on the shore (Nar.211:4-8). The stork ceaselessly boomed from the branch of the screwpine tree, as the cold northwind blew (Kali.128:2-5). Herons, looking like screwpine-flowers, perched on the screwpine tree with fruit resembling holy water-vessels (Kali.133:4,5).

2. Teṇku (Coconut tree)

Toṇṭi town abounded in coconut trees with ripe bunches ready to be plucked (Puram.17:9-13). The cataract descended with force, shaking down the bunches of tender coconuts from the trees (Muru.307,308,316). Among the flowers culled and heaped upon the rock by the heroine

and her maid, the spathe of flowers of the coconut was also one (Kuri.80).

Tāl - 1. *Uruppu* (Leg / foot)

The long hands of Celvak kaṭuṅkō Vāliyātaṇ reaching down to his legs, were stout and strong as they were constantly engaged in warfare (Puram.14:11). Kāvrippūmpaṭṭinattuk kārīk Kaṇṇanār blessed Piṭṭaṅkorraṇ that his glorious feet may endure for a long time for the sake of the people of this world where patrons were becoming scarcer (Puram.171:14,15). The Cēra warriors had strong legs adorned with hero's anklets (Pati.31:31-35). The Red Lord Murukaṇ has mighty feet that destroy the ignorance of his devotees, removing their sins (Muru.4). The elephant has majestic legs (Ciru.199,206). Wayfaring strangers covered the soles of their strong feet with leathern sandals (Peru.68,69). The male monitor-lizard with curved feet (Malai.508). The hero instructed his charioteer to avoid using the goads on the horse so that its swift legs might walk gently (Akam.134:7-9). The crab with swift curved legs (Kuru.351:1,2). The stem of the toothbrush tree, its bark removed by the kicking of a she- elephant, looked red like the wounded leg of an elephant after its fight with a tiger (Nar.229:4-7). The youth had a well- wrought hero's anklet adorning his leg (Aink.269:1,2). The hero said: "Let us proceed to Tirupparaṅkunram and strew flowers at the divine feet of Lord Murukan adored by all" (Pari.8:80).

2. *Muyarcci* (Effort)

Pāṇṭiyaṇ Neṭuṇṇeliyaṇ was hailed as the scion of a great line of mighty kings who had established their reputation after conquering the seagirt world with their own efforts (Puram.18:1-

4). Kapilar told the enemies of Pari: "With all your elephants tethered to every tree and your numerous chariots spread out everywhere, your effort to seize Pāri's Parampu Hill will not succeed" (Puram.109:11-13). Kapilar said to Celvak kaṭuṅkō Vāliyātaṇ that he came to bless his valiant effort that routed the strength of kings at variance with him (Pati.64:13-15). The king gave chariots and horses to the bards who came to him at dawn, eulogising his valiant effort leading to his victory in war (Matu.222-224). The young sons of the fishermen cried when their father did not take them with him when he went into the sea to catch the sharks with his great effort (nar.391:1-3). Aswattāma, overcame with his valiant effort Cikaṇṭi who slew his father, and twisted his head off (Kali.101:30-32).

3. *Aṭipakuti* (Stem of a tree/trunk)

The wood-apple tree had a stem that was worn out as a decoy animal had been tied to it (Peru.95,96). The *punnai* tree had a curved trunk (Akam.180:13). The *venkai* tree had a stem that had been broken in the fight between two tuskers (Kuru.208:2). The curved trunk of the toothbrush tree that had been kicked by the tusker, gave shade to travellers in the wilderness (Nar.137:7,8).

4. *Taṇṭu* (Stalk)

The panicum grew with a long dark stalk and ripe ears of corn (Puram.120:7-9). The arecanut tree had a big tall stem (Peru.363:364). The heron had legs green like the stalk of the millet-plant (Kuru.25:3,5).

5. *Kāmpu* (Pedicel's stem)

The water-lily has a long stem (Akam.78:15). The heroine had, trees and plants of the full

blown blue-lilies with short pedicles
(Kuru.270:5-7).

6. *Tālmīn* (Comet)

Nakkīrar singing the praise of Piṭavār kilān Peruñcāttan of the Cōla country, makes the drummer-bard speak thus: "Even if evil omens appear in the sky, like a shooting star or a comet trailing smoke, we shall get meat, fried and roasted, cooked with rice" (Puram.395:34-37).

7. *Aṭiyiṭam* (Base)

Fishermen wore wreaths of white convolvulus growing at the base of the screwpine tree (Pat.84,85). The stone pillar where a deity dwelt had a dark base (Akam.287:4).

8. *Kaiviralaṇi* (Ring)

The beetle sat upon the bud of the glory-lily, waiting for its unfolding like a ring worn by a maiden on her finger (Kali.43:8,9).

9. *Kaṭaiyāṇi* (A kind of pin)

The long spear had a sharp point and a stem fixed to it with a holding pin (Akam.35:3,4).

10. *Pantarkāl* (Posts of an harbour)

The harbour had a post to which was tethered a calf (Peru.297).

11. *Paṭi* (Step)

The bastion of the fort had steps leading to it (Pati.71:12).

Tālam - *Icāiyil kālattai arutiṇṇuṁ aḷavu* (Measure of time in music)

The young children of the *kuṛavas* leapt upon the bamboo over the rock and kept time by clapping their hands (Nar.95:5,6). Their wings

outspreed, the beetles hummed as if in tune with the musical mode of *viḷaripālai* keeping the measure of time proper to that mode (Pari.11:128-130).

Tālampōntai - *Tālippanai* (Talipot palm-tree)

The male bird called to its mate, from the long frond of the talipot palm-tree with branches of fruit resembling the date-palm's in the desolate track (Nar.174:1-3).

Tālānmai - *Muyarcci* (spirit)

The maid said to the heroine: "The spirited herdsman who declares that none can excel him in the bull-fight, will one day become related to us, by overcoming the bull" (Kali.101:43-45)

Tāli - *oru ceṭi* (A plant)

"A certain ascetic with matted locks, plucking the dense leaves of the *tāli* plant, was once a hunter adept in catching in a fine net of words, his beloved with a peafowl's grace" (Puram.252). Cows grazed on the cool vines of the *tāli* plant early in the morning (Kuru.104:3).

Tālitanoynnūl (A garment of fine thread)

Damsels wore billowing garments of fine thread covering their feet (Pari.10:10).

Tālilālar - *Muyarcciyillātavar* (Men without endeavour)

Only those without spirit or endeavour would desire gifts given to them gracelessly by a patron with a sour-face (Puram.207:4,5).

Tālilān - *Muyarcciyillātavan* (Person without spirit)

The family of a man without spirited endeavour who did not care to increase his wealth, to

relieve the distress of his kinsfolk, would daily waste away (Kali.149:8,9).

Tāru - 1. *Tārukōl / Añkucam* (Goad)

Karikālaṇ gave to war-bards a tall chariot with four horses harnessed to it, dispensing with the goad as the horses were by nature fast enough for them (Poru.165-167). Breaking a branch off a tree, the hero chased the bees buzzing at the heroine's tresses, like a tusker unchecked by goad (Kuri.150).

2. *Kulai* (Cluster)

Whenever the wind blew, the cluster of ripe pods of the sirissa tree sounded like the drum of a dancing woman (Akam.151:6-10).

Tānai - 1. *Paṭai* (Cēnai)

The army of the Cēra monarch Yānaikaṭcēy māntarañcēral Irumporai was ever engaged in war with other kings inside their territories (Puram.22:37). Maturaik Kumaraṇār declared: "Even if they were kings with armies multitudinous like the sea, wielding radiant weapons, we will not respect them if they do not honour us" (Puram.197:3,7). Kings fought like the very God of Death, with armies fearsome like terrible deities, only in order to attain to the heavenly world where only heroes went (Puram.362:6,7). The arm of Kaḷaṅkāykaṇṇi Nārmuticcēral gave protection to his friends who loved him; but it harassed his foes like a fearsome deity (Pati.31:33-35). Takaṭūr eṇṭa peruñcēral Irumporai, defeated Atiyamān with his army of many lancers and spearmen together with the two great monarchs (Pati.Pa.8:4,5). Toṇṭaimān Iṇṭirayan had an army that never retreated before the enemy (peru.102). Lord Murukaṇ adored by the Dēvas, is the chief of their army of bowmen

(Muru.260).

Talaiyālaṅkāṇattuc ceruvenva Pāṇṭiyan Neṭuñceliyan destroying his foes with his vast army of spearmen clamorous as the sea, raised his standard of victory in Maturai city (Matu.369-371). At Vākai battle-field Karikālvaḷavan with his army fearful to the enemy, defeated nine chieftains ranged against him (Akam.138:6,7). Clouds that had sucked the waters of the eastern sea, looked like the war-elephants swelling the ranks of a king's army (Akam.278:1-3). The Cōlas of Uraiṭūr had armies vast as the sea in keeping with their great works (Akam.369:13,14). Pāṇṭiyan Māraṇvaḷuti had powerful armies with war-elephants that had battered down the fortresses of enemy-kings (Nar.150:2-4). When the war prolonged, a king would stay in the war-camp, ready to meet the powerful army of the enemies (Aink.451:3,4). Bandits had a formidable strength with which they could make even kings flee with their armies, at the mere twanging sound of their bowstrings; they deemed it a disgrace to have to resort to actual fighting to drive their foes (Kali.15:1-4). The heroine's pale sallowness left her at the touch of the hero, even like the regiments of his enemies fled at the approach of the Pāṇṭiya monarch's vast army (Kali.130:19-21). The cloud sent down showers of rain like the hail of arrows shot from the Pāṇṭiya king's bow, to destroy the enemy (Pari.22:5,6).

2. *Āṭai* (Garment / cloak)

Rich noble men of Maturai city had fine cloaks flowing down to the deck as they rode in stout chariots (Matu.435). The hetaera said that she would drag by his cloak the hero, who neglected her (Akam.276:9). The cloak presented by the Pāṇṭiya king, was used against

their backs, wise elders circumambulated the temple of Lord Murukaṇ along with their patron (Pari.19:25).

Tānaiyar - *Paṭaiyai Uṭaiyavar* (Kings with regiments)

Kings with regiments of spears terrible as Death, vanquished their foes and returned home victoriously (Kali.31:24).

Tānaiyan - *Paṭaiyai uṭaiyavan* (King with regiment)

Cōlaṇ Kuḷamurattut tuñciya Kiḷliṭaḷavan had an army that made the battle-field slushy with blood and gore (Puram.69:11).

Tānaiyān - *Paṭaiyiṇai uṭaiyavān* (King with an army)

The sight of the elephants, horses and chariots stationed at the base of Tirupparaṅkuṇṇam of Lord Murukaṇ, resembled the warcamp of the Pāṇṭiya monarch with his vast army (Pari.19:35).

Tānaiyōy - *Paṭaiyai uṭaiyavanē* (Vocative for king with an army)

'O king with an army covering the earth like a curtain! Is there any who dare to oppose you instead of paying tribute to you in submission?' (Pati.Ti.1:10).

Ti

Tikiri - 1. *Tērkkāl* (Chariot-wheel)

The Mōriyars, kings of the North, hewed a path through a hill for their stout-spoked chariot-wheels to pass through (Puram.175:5-7). Broken chariot-wheels littered the battlefield after the victory by Kaḷaṅkāykanṇi Nārmuṭiccēral (Pati.35:4). The hero returned home to his wife after a long separation, his radiant chariot-wheels cutting swiftly through the sands (Akam.224:13,14). The stout wheels of the hero's chariot, could smash even the rocks on the way (Aink.449:1-3). The male crab looked like a chariot-wheel (Kali.146:23)

2. *Āḷippaṭai* (The weapon, Discus)

The information that the patron Akutai possessed a golden Discus, was later proved to be false (Puram.233:3,4). Devotees returned to their homes after worshipping Lord Tirumāl whose radiant Discus dazzled the eyes (Pati.31:8-10). Lord Tirumāl vanquished all his enemies with his weapon, the Discus (Pari.13:58).

3. *Āṇaiccakkaram* (Wheel of Law)

The forebears of Imaiayavarampaṇ Neṭuñcēralātaṇ were monarchs whose writ, the wheel of administration ran through out this wide world engirt by the sea (Pati.148:18-20). The ancestors of Celvak kaṭuṅkō Vāḷiyātaṇ ruled over this earth, their wheel of administration running everywhere so that the fields produced in plenty, and the clouds poured seasonal rains (Pati.69:13-17).

4. *Kuyavaṇ maṭkalam vaṇaiyum cakkaram* (The

potter's wheel)

Aiyūr Muṭavaṇār asked the potter making an urn for the burial of Kuḷamurrattut tuñciya Kiḷḷiḷaḷavaṇ; "Can you make your urn large enough to hold the dead king, with the Mēru mountain as the clay and the round earth itself as the potter's wheel?" (Puram.228:12-15). Eddies appeared in the swift-flowing river Cēyāru revolving like the wheel of a potter (Malai.474-476).

5. *Ṇayiru* (Sun)

Fissures appeared all over the land owing to the extreme heat of the parching sun moving across the sky (Akam.53:2-3).

Tikiriyoṇ - *Āḷippaṭai Ēntiyoṇ* (Lord Tirumāl holding the weapon Discus)

The maid said to the heroine: "Let us pray to the radiant Lord Tirumāl with his Discus, that the rule of the Pāṇṇiya king may extend over the whole earth" (Kali.104:78-80).

Tikiriyoṇ - *Āḷippaṭai ēntiyoṇ* (Lord Tirumāl holding the weapon Discus)

Lord Tirumāl armed with the Discus, is hailed as the Primordial One mentioned in the Vedas (Nar.Invo.6,7).

Tikai - *Ticai* (Directions)

The fragrance of the unguents daubed on the breasts of the women of Maturai city spread in all the four directions (Pari.10:73-74).

Tiṅkaṭkuḷavi - *Tiṅkaḷākiya kuḷantai* (The moon as a child)

The heroine would invite the Moon a child to play with her baby-son (Kali.80:18,19).

Tiṅkaṭputtēl - *Tiṅkaḷākiya teyvam* (The Moon-God)

The Moon-God moved about in the sky incul-

cating truths like waxing and waning, birth and death, into the minds of even people without any education (PUram.27:11-14).

Tiṅkaḷ - 1. *Nilavu* (Moon)

With his fine qualities like grace displayed towards people living under his shade, Pokuṭ-ṭeḷiṇi resembled the full moon (Puram.102:6,7). Atiyamāṇ netumāṇ Añci had a white canopy of state like the cool-rayed moon (Puram.231:4,5). The *taṭāri* drum was round like the full moon that had waxed for fifteen days in the heavens (Puram.400:1-4). Surrounded by his kinsfolk and courtiers, Kuṭakkō iḷaṅcēral Irumporai shone, like the moon in the midst of innumerable stars (Pati.40:17,18). The ornament resembling a shark's mouth, fixed to the forehead of the heroine, looked like the crescent moon in the grip of the serpent (Rahu) (Peru.384,385). Lord Civaperumāṇ wears on his head the young crescent moon (Akam.Invo.11). The day when the star Rōhiṇi (Aldebaran) is close to the curved moon, free from any malefic planetary influence, is auspicious for weddings (Akam.86:6,7). The heroine said to her maid: "It was under a long moonlight fit for clandestine meeting, that my lord embraced my arms" (Kuru.193:4,5). Upon the white killer-bull lay a valiant herdsman, like the mark in the white moon (Kali.103:15,16). The grace and tenderness of Lord Tirumāl are in the moon (Pari.4:26). In the month of *Mārkali* on a full moon day with its blemish, when *Tiruvātirai* (Betelgeuse) was the ruling star, brāhmins learned in the holy texts, began to celebrate the festival in honour of Lord Civaperumāṇ (Pari.11:77,78).

2. *Mātam* (Month)

Atiyamāṇ neṭumāṇ Añci had the strength of a

chariot-wheel that had been wrought by a carpenter working at it for a month, an expert craftsman who could turn eight whole chariots in a single day (Pat.59:2). "May all your days be each as long as a month; your months as large as years, and years, aeons of time, bounded only by the astronomical number called *veḷḷam*". Thus did Peruṅkunrūr Kilār bless Iḷaṅcēral Irumporai (Pati.90:51-54). The water in the mountain-pool in Pari's Parampu hill was very cool (Kuru.196:3,4). *kōṇkam* flowers had bloomed in the forest like the line of lamps lit on a hill in the month bearing the name of the Six-stars, *Kārtikai* (Nar.202:9-11). "Is wealth dearer to you than the smile of your son, that you are now leaving home on your journey across the desert-tract in this summer month?" (Aink.309).

Tiṅkāḷ - *Nilavē* (Vocative for 'moon')

"O moon, please go to my Lord, who has left me after gracing me with his love, and relieve my anguish by informing him about my plight" (Kali.145:46,47).

Ticai - *Tikku* (Directions)

The direction of the wind might be measured but not the greatness and other qualities of the Cēra monarch Yāṇaikaṭcēy māntaraṅcēral Irumporai (Puram.20:3-5). Auvaiyār said to Atiyamāṇ who delayed his gifts to her: "Wherever we go, we shall get food enough" (Puram.266:13). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan conquered all the lands lying in between the Himālayās in the northern direction and the Kumari in the south (Pati.43:7-9). One of the six faces of Lord Murukaṇ, instructing the holy seers in arcana not found in the Vedas, would light up all the directions (Muru.96-99). The heroine was eagerly looking in the direction of

the long- absent hero's return (Akam.163:5).
The cardinal directions are the hands of Lord Tirumāl, wielding the Discus (Nar.Invo.3). A certain woman in the excess of her passion, searched for her husband in all directions in the evening (Kali.145:43). The guardians of the eight directions came to Tirupparaṅkunṇam to see Lord Murukaṇ (Pari.8:7). The fame of Tirupparaṅkunṇam where Lord Murukaṇ dwells, had spread in all four directions (Pari.17:28,29).

Tittai - *Mētu* (Mound)

There were many sandy mounds in Kāviri-pūmpaṭṭiṇam with old trees, where training was given to soldiers (Pati.59,60).

Tiṭṭam - *Kuri* (Divining)

The good mother of the heroine asked the *vēlan* to divine, using molucca beans, if her darling daughter who had eloped with her lover would return to her house or not (Akam.195:14,15).

Tiṇai - 1. *Uyarkuṭi* (Noble family)

Among the monarchs born in noble families, few were those who lived with reputation like the perfectly-petalled lotus flowers; many were the others who lived and died unknown like the lotus leaves (Puram.27:1-7). Celvak kaṭuṅkō Vāliyātaṇ shone with the many righteous actions he performed, like the forebears of his noble family (Pati.85:5-9). The plight of the heroine born in a noble family who had to tolerate all the faults of the hero, was pititable indeed, said the maid (Kuru.45:5).

2. *Oḷukkam* (Good conduct)

Kaḷaṅkāykanṇi Nārmuṭiccēral relieving the suffering of his people like the full moon chas-

ing darkness, fostered good conduct in them (Pati.31:13,13). All the old villages of Nannan possessed people of good conduct (Malai.401).

3. *Inam* (Class/gender)

The *ūmaṇ* - mute belonging to the higher class called mankind, was distressed because he could not speak about the suffering of the cow that had fallen into a well at night ('*Ūmaṇ*' also means 'owl' - hence the attribute 'higher class').

4. *Nilam* (Earth/terrain)

Presaging the death of Yāṇakkaṭcēy Māntarañ-
cēral, a certain shooting star, going neither to the north or the east, fell from the sky upon the earth engirt by the sea (Puram.229:10-12). In Pāṇṭiya country were found all the five kinds of terrain (Matu.326).

5. *Tiṇṇai* (Raised pyol in front of a house)

From the raised pyol in front of the noble house, a parrot prattled prettily (Pat.263-264).

6. *Illam* (House)

The floods in the river Vaikai added the jewels and gems carried by it, to the ornaments on the heads of young boys who had left their houses all by themselves to bathe in the river (Pari.16:6- 8).

Tiṇṇai - *Vittin Munpuram* (Raised pyol in front of a house)

The mansions of Kāviri-pūmpaṭṭiṇam, had raised pyols all round the walls, with ladders having close-set steps leading up to them (Pati.142-143).

Tittan - *Cōla vēntaṇ* (A cola king)

Known as Tittan Veḷiyan and Vīrai vēṇmān

velīyan Tittan, he ruled from Uraiyūr. Mighty in victorious war against his enemies, he was known for his bounty to suppliants (Puram.80352, Akam.6). Poet Paraṇar refers to his reputation for giving charity to minstrel-bards (Akam.152). When one Katti allying himself with Pāṇan came to fight with him, he ran away at the mere sound of the drum-beat that arose from Tittan's court (Akam.226). He had a son Cōlaṇ Pōrvaikkōpperunarkilli and a daughter Aiyai.

Tittan Velīyan - Cōla vēntan (Cōla king)

See Tittan

Titti - Tēmal (Beauty-spots and lines spreading on a woman's body)

The hero felt sad that he had to part from the heroine with golden beauty-spots on her body (Akam.41:16). The hero making a swing from the aerial roots of the banyan tree, hanging from its branches, placed his beloved on it and swung her to and fro so that the roots rubbed against her thighs marked by golden beauty-spots (Akam.385:10). The heroine had many fine beauty-spots resembling the pollen of the lotus (Kuru.300:3,4). The maid hailed the heroine as a woman with bright beauty-spots and lines upon her forelap (Kali.60:3).

Tittiyam - Vēlvikkuli (Piet for sacrificial fire)

The tortoise was placed in the pit of sacrificial fire and given as oblation to the Devas (Akam.361:10-11).

Titalai - Tēmal (Beauty-spots and line on a woman's body)

Four mothers with beautiful bellies lined with beauty-spots, dressed in pure garments, stood

together and blessed the heroine at the time of her wedding (Akam.86:11-17). The crab scared of the stork, scuttled across the field making lines upon the mud like the beauty-lines on a woman's body, and entered into its hole (Akam.176:7-12). The beauty-spots on the body of the heroine afraid for the safety of the hero coming to the tryst by night, lost their lustre (Kuru.185:1-3). The soft breasts of the heroine after childbirth, exuding milk, gave out a sickly-sweetly smell (Nar.360:3,4). The shower of pollen upon the tender sprigs of the mango tree, resembled golden beauty spots covering a dark-complexioned woman (Kali.29:7-8).

Titalaiyar - Tēmalaiyuṭaiyavar (Women with beauty-spots)

The women of Pāṇṭiyan Talaiyālaṅkāṇattuc ceruvenra Neṭuñceḷiyan had beauty-spots on their bodies looking like the ribs on the back of tender leaves (Matu.707,708).

Titiyan - Kurunila maṇṇan (A petty chieftain)

Ruling from Aḷuntūr, this chieftain was known for his stout chariotry, war-like steeds, and regiment of bright spears. He slew one Anṇi who came against him in the Kuṟukkai field of battle and cut down his guardian *punnai* tree, despite the conciliatory words of Evvi (Akam.45,126,149). When one Anṇi Miñili appealed to him for help, he killed the Kōcars, who had cruelly plucked the eyes of her father as a punishment for his cow grazing in their field of greengram (Akam.196,262). He met his death at the hands of Neṭuñceḷiyan in the battle of Ālaṅkāṇam, when he fought as an ally of the Cēra and Cōla monarchs (Akam.36).

Titiyñ cīrār - *Titi enpavaḷatu makkaḷ* (The children of *Titi*- Acuras)

The Children of *Titi*, the Demons, also appeared from Lord *Tirumal*, like fire wind and other things that originated from that Great God (*Pari.3:6*).

Tippuṭ tōḷār - *Pulavar* (A poet)

This poet who might have got his name as 'one with stout arms' is the author of *Kuruntokai* (1), which refers to the greatness of Lord *Murugaṇ* and his hill. In this poem, the maid refuses the present of a bunch of glory-lily flowers, as such flowers, sacred to Lord *Murugaṇ*, are found in His hill.

Timil - *Mīṇpiṭipataku* (Fishing-boats)

Fishermen of *Mīlalaikūṭṭam*, having stout fishing boats, would quaff warm toddy and take part in the choric dance, keeping time by clapping their hands (*Puram.24:4-6*). The planet Mars appeared in the sky like a bright lamp of a fishing boat out at sea (*Puram.60:1,2*). Fishermen who had gone out at night in their boats for catching fish from the sea, would note well the lamps burning bright in the tall mansions of *Kāvirippūmpaṭṭiṇam* (*Pat.111,112*). Blessing their nets that gave them big catches, fishermen with curved boats, would share the loach-fish they had caught, with everyone on the shore (*Akam.70:1-4*). The hero's chariot disappeared from view as it spread over the sandy tract, like curved fishing boats out at sea vanishing from sight (*Akam.330:15-17*). Fishermen of *Koṭṭakai* going into the sea in their fishing vessels, would return with rare right-spiralled shells yielding fine pearls (*Akam.350:11-13*). Going into the sea upon their fishing boats, youthful fishermen returned with sharks and big pieces of fish caught by

them and unloaded them on the sandy beach (*Nar.111:3-5*). Fishermen who had gone out at night in their stout boats, piled up heaps of fish on the grove by the sea at dawn, and caroused with their kinsfolk quaffing toddy under the shade of the *puṇṇai* tree (*Nar.385:4-8*). Young men, still untired after bathing in the freshes of the river *Vaikai*, would leap upon the swift boats going along the current (*Pari.10:102*).

Timilar - *Paṭakaiyuṭaiyavar* (Fishermen with boats)

Fishermen with sturdy hands, would load their canoes with fat pieces of the fish caught by them (*Matu.319-321*).

Timilōṇ - *Paṭakaiyuṭaiyōṇ* (Fishermen with a boat)

The fish caught by the fisherman going into the billowy sea in his strong baot, were sold by his younger sister (*Akam.320:1-4*).

Tiraḷ - *Kūṭṭam* (Heap / cluster)

Among the various presents piled up in *Nannan Vēṇmān's* palace- front, were heaps of elephant's tusks (*Malai.517,518*). People of old *pāṇ* families lived in the water-fronts at *Maturai*, surrounded by garden with clusters of flowers (*Matu.340-342*).

2. *Uruṇṭai* (Round mass)

The round mass of clay placed in the potter's wheel would take various shapes as required by the potter (*Puram.32:8,9*).

Tiri - *Vilakku tiri* (Wick of a lamp)

In the war-camp of the king, hand-maidens would trim the long wicks and light the lamp held in the hands of a female figure (*Mul-lai:47-49*). In the evening, women of *Maturai*

city would light an iron-lamp dipping its wick in ghee, and worship the deity strewing paddy and flowers as offering (Netu.42,43). As the bats flew between the branches of trees, dew-drops fell on them like the burning drops from a lamp-wick soaked in ghee (Nar.279:3,4). The heroine in the excess of love for the absent hero said: "O setting sun! Unless you trace my lord and hand him over to me, the fire of passion kindled in the lamp of my heart with my life itself as the burning wick, will not be put out" (Kali.142:37- 40).

Tiripuram - Muppuram (The triple cities)

Lord Civaperumān burnt the triple cities (of the Demons) using the Himālayās as the Bow and Āticētan as the bowstring (Pari.1:76-78).

Tirimaram - Tirikai (Quern/ hand-mill)

In front of the houses of people in *mullai* tract could be seen, querns for grinding grain like common-millet, that looked like elephant's legs (Peru.185-187). The sound of the wheels of a chariot cutting across the sand was like the noise of a revolving quern (Akam.224:13,14).

Tiru - 1. Tirumakaḷ (Goddess Tirumakaḷ)

A certain woman of the warrior clan, had fine graces beloved of the Goddess Tirumakaḷ (Puru.342:5). Lord Tirumāḷ's chest is the seat of Goddess Tirumakaḷ (Pati.31:7-9; Peru. 29,30; Pari.1:8,36). Maturai city had a market street where Goddess Tirumakaḷ was ensconced (Muru.70) Goddess Tirumakaḷ loves to dwell in the pericarp of the Lotus (Kali.44:6,7). One of the bulls which youthful herdsmen strove to overcome was a blackbull, dark like Lord Tirumāḷ with Goddess Tirumakaḷ seated on His chest (Kali.104:10). Iruntaiyur was surrounded by fields where Goddess Tirumakaḷ loved to

dwell (Pari.Ti.1:17).

2. Celvan (Wealth/riches)

Cōḷan Māvaḷattān was rich in valour that vanquished his enemies (Puram.43:9,10).

3. Alaku (Beauty)

Pāṇṭiyan Ilavantiḱaippalli tuñciya Nanmāraṇ, resembled in his reputation, Lord Tirumāḷ with a beautiful sapphire-blue complexion (Puram. 56: 5; 120:20).

Tiruttāmaṇār - Pulavar (A Poet)

With the given name Tāmaṇ, this poet has sung the praise of Cēramān Vañcaṇ in Puram.398, set in the speech of a drummer-bard. The old town of the patron was inaccessible to foes, like a rocky cave of tigers. The poem is full of fine similes.

Tiruntīḷāy - Tiruntiya aṇikaḷai aṇintavaḷē (Woman adorned with well-wrought jewels)

The maid addressed the heroine as a woman adorned with well- wrought jewels (Kali.60:21).

Tirumaruta nīrppūnturai - Vaiyaiyarriḷ marutamaraṇkaḷ cūḷntatōr Nīrttuṇai (A water-front with Marutam trees on Vaikai bank)

Tirumarutam water-front, with heaps of variegated flowers brought by the flooding Vaikai river, looked like a flowery bank piled with blossoms by persons gathering flowers; it also looked like a flowery-garment for the Vaikai maiden, and the very throat of the earth-maiden, drinking toddy (Pari.11:16-30).

Tirumarutamunrurai - Vaiyaiyārriḷ maruta maraṇkaḷ cūḷntatōr nīrttuṇai (A water-front in Vaikai bank with marutam trees)

The hero sported with the heroine in

Tirumarutam water-front where swarms of bees buzzed in every direction (Kali.26:13,14). In the water-sports in Tirumarutam water-front on the Vaikai river, it thundered in response to the sound of drums; swarms of bees hummed from flower-branches echoing the music of the *Vīna*; beetles buzzed like flute-music; the dance-master, wind, made the minstrel's wife to dance according to his beat (Pari.22:36-45).

Tirumāvalavan - *Cōla vēntan* (A Cōla monarch)
See *Kārikārperuvalattān*.

Tirumāvunṇi - *Peṇ* (A woman)

Maturai marutaṇṇi Nākaṇār said in his poem (Nar.216), that people grieved on hearing that a certain woman named Tirumāvunṇi cut off one of her breasts, near the *vēṅkai* tree guarded by a god in the fields where the herons boomed, as she was anguished at the treachery of a stranger towards her. P.N. surmises that she could be the Kannaki of 'Cilappatikāram'. But P.V.S. disagreeing with this view opines that this Tirumāvunṇi was a woman who had been deserted by her lover at which she cut off her breast.

Tiruvil - *Intiravil* (Rainbow)

The people of the Cēra king Yānaikaṭcēy māntaraṇcēral Irumporai, knew only the rainbow in the sky, and not the murderous bows of the enemies (Puram.20:9,10). The cloud poured rains after causing an iridescent rainbow, many-coloured like the garland on the chest of Lord Tirumāl (Akam.175:14-18).

Tirai - 1. *Alai* (Wave / billow)

The farmers of Miḷalaikkūrāram would leap upon the waves of the sea when they were tired of the warm sun (Puram.24:1-3). Sand

was brought up from the bottom of the deep pool, by people diving into it scattering the water-drops from the waves (Puram.243:8-10). Riding into the sounding sea on his war-horse so that the waves were shattered, Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan fought with his enemies and vanquished them (Pati.41:25-27). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan gave to player-minstrels, horses more numerous than the billows of the sea, with white foamy crests (Pati.42:13-15; 21-23). The storks that grew scared of the sound of the rising waves, flew off and perched on the fronds of the palmyrah tree (Poru.204-207). The river Ganges has silvery white waves (Peru.430,431). Flags fluttered from the tall mansions of Maturai city, like the waves of the sea (Matu.450,451). Sailing vessels were moved to and fro tossed by the buffeting-waves in Pukār sea-front (Pat.173,174). The waves of the sea caused by the east-wind shattered the sand-dune (Akam.10:8,9). The waves of the sea-front of Korṅkai port, cast pearls on to the shore (Akam.130:9-11). The foamy drops splashed by the sea-waves agitated by the red shark, landed on the curved branches of the *puṇṇai* tree (Akam.270:5,6). The *puṇṇai* tree burgeoned with buds because of the drops of water sprayed by the waves of the sea, breaking against the shore (Kuru.5:2,3). The roar of the tiger resembled the sound of the waves of the sea (Kuru.237:5,6). Storks slept on the screwpine after eating their prey, lulled by the sound of the waves breaking against the sea-shore (Kuru.303:1-3). The roaring waves of the sea, washing the sands ashore, piled them up into a big dune (Nar.15:11). The herons on the *puṇṇai* tree on the sea-shore became frightened of the sound of the surging waves (Nar. 31:10,11). The waves of the sea rising powerfully at the appearance of the moon,

dashed against the shore (Nar.375:6-8). Like the waves of the sea ceaselessly roaring, the hero lost his sleep, as he was away from his beloved (Aink.172:3,4). The surging waves of the sea roared in sympathy with the lorn heroine at the absence of the hero (Kali.121:7,8). The silvery-white billows of the sea looked like the white garment adorning the dark god Lord Tirumāl (Kali.124:1- 4). Like a ship-wrecked person about to drown in the sea, surviving with the help of a raft offered by the waves, the heroine revived at the return of the hero (Kali.134:24-27). Persons with grey-hair interspersed with dark hair, resembling silvery waves on the dark-sea, offered worship to Lord Tirumāl (Pari.Ti.1:42).

2. Kaṭal (Sea)

The sea yielded pearls (Puram.58:11). In Maturai market were sold new sarees with folds, bright like the fine sand seen at the edge the limpid sea (Matu.519,520). The sound of women dancing *tuṇṇakai* was like that of the sea with its sweet measured beat (Nar.138:9,10).

3. Tiraiccīlai (Curtain)

Women embracing their lovers dropped the curtains round their beds (Pari.10:34).

4. Nīr (Water)

The waters of the river Vaikai would bring variegated flowers to Tirumarutam water-front (Pari.11,24).

5. Puruvaccurukkam (Wrinkling of the eye-brows)

The heroine in bouderie, wrinkled her eye-brow in anger at her husband (Kali.98:23).

Tiraippu - Tiraiccīlai (Curtain)

On the wedding day, the pavilion was sanded, and curtains used to enclose the area (Kali.115:19,20).

Tiraiyaṇ - Aracaṇ (A king)

See *Toṇṭaimāṇ Ilantiraiyaṇ*.

Tillai - Tillaimaram (A kind of tree)

The ascetic had matted hair looking like the tender leaves of the *tillai* tree (Puram.252:2,3). *Tillai* flower was among the many flowers culled and heaped on the rock by the heroine and her maid (Kuri.77). The young pups of the otter in the backwaters, would sleep in the tree-hollows after preying on fish (Nar.195:2,3).

Tilakattaḷ - Poṭṭinaḷ (A woman adorned with a mark on the forehead)

Anguished at the prolonged absence of the hero, the heroine, did not care to adorn herself with a vermilion mark on her forehead (Kali.143:3).

Tilakam - Poṭṭu (Vermilion mark on the forehead)

Fearful celestial damsels wore vermilion marks on their forehead (Muru.24). The heroine had a face beautiful like the moon, with a vermilion mark (Akam.253:24,25). Maturai city on the banks of the Vaikai was bright and famous like Goddess Tirumakāḷ adorned with a bright vermilion mark (Tari.Ti.9:1).

2. Ōr aṇikalaṇ (An ornament in the forehead)

In the hero's dream, the shark-shaped ear-pendant of a certain woman, got entangled with the string of pearls attached to an ornament on her forehead (Kali.92:35,36). The heroine ridiculed the hero's paramour, saying that the

elephant he claimed to have mounted, had the ornament called forehead-piece covering its head (Kali.97:11).

3. *Mañcāṭi maram* (A kind of tree)

Among the various flowers culled and heaped on the rock by the heroine and her maid, the flower of the *tilakam* tree was one (Kuri.74). The flowers of *tilakam* tree were among the many presents piled up in front of Nannan's palace (Malai.520).

Tivalai - *Nirttuḷi* (Water-drop)

The water-drops sprayed by the waves wetted the crow's mouth (Kuru.334:1,2). The water-drops showered by the stork searching for prey in the dark backwaters as it shook its wings, made the village cold (Nar.127:1,2).

Tivavu - *Yālinuṭaiya narampu vārkkattu* (The well-tied strings of a *yāl*)

Musicians would play upon their *yāls* with blemishless well-tied strings (Pati.29:7,8). The strings of a *yāl* became taut and slack, like a snake caught by a monkey, coiling and loosening its body over the monkey's hands (Ciru.221,222). The big *yāl* of the player had nine strings well-twisted like bangles worn on the hand (Malai.21).

Tirri - *Tacai* (Flesh)

Kings gave never-decreasing supply of plump pieces of flesh well-cooked, to suppliants (Matu.24). Bandits with murderous bows, would carve and eat the flesh of stags in a rocky cleft (Akam.97:5,6). *Malavas* would kill a young cow and eat its flesh (akam.249:12,13).

Tīram - 1. *Kūrupātu* (Division/aspect)

Kārikilār blessed Pāṇṭiyan Palyākacālai mutukuṭumip Peruvaḷuti that the various divisions of his administration like army, citizenry etc., might flourish (Puram.6:10). A certain player- minstrel said to another thus: "If you rest under a shade in the hillside fearful to strangers, you will hear many kinds of noises" (Malai.288-291). The maid said to the heroine: "Sing a swing-song conveying the various aspects of the cruelty of the hero who had caused this grievous sickness in you" (Kali.131:22- 24).

2. *Tanmai* (Quality / nature / state / condition)
Celvak kaṭurikō Vāliyātan would not go back on his given word, even if the land were to change its nature (Pati.63:6). Bandits in the frightful forest, would hide themselves in the tall branches of the *yā* tree, in order to know in advance the nature of the strangers coming along the tract (Akam.263:5-8). As the maid and the heroine sang in praise of the absent hero's noble qualities, the heroine's lean arms became brighter (Kali.43:29,30). When the heroine who had lost her heart to the youth swimming along the Vaikai river holding onto a plantain stem, followed him along the banks, her good mother, not knowing the real state of her mind ordered her to stop and rejoin her companions (Pari.11:7- 13). The heroine sulked with the hero when she came to know the cruel nature of the news, that he had sported in the Vaikai with his paramour (Pari.Ti.2:55).

3. *Pakkam* (side)

A person eating cooked meat would roll it from side to side in his mouth with his tongue (Puram.364:6). The shepherd guarding his flock, stood alone leaning on his crook, holding

his pot, leathern scrip and hoop on one side, while showers of rain drenched him on the other side (Akam.274:6-8). On one side of Tirupparaṅkunṇam sacred to Lord Murukaṇ the minstrel's sweet yāl music arose; on the other side was heard the humming sound of the bees (Pari.17:9-19).

4. *Vali* (Way/ course)

The maid said to the foster-mother that she did not know the way the heroine acquired the pale sallowness of complexion (Akam.48:3,4). Pulled in different directions by his anxiety to earn wealth, and his desire for the loving embrace of the heroine's arms, the hero castigated his heart for not following a single course (Nar.298:7,8). *Viyālan* (Jupiter) the preceptor of the Gods who had abstained from drinking and *Cukran* (Venus) the preceptor of the Demons who had not done so, wrote two texts that spoke of two different ways (Kali.90:1-3).

5. *Oruvakaippan* (A kind of musical mode)

A certain minstrel composed a kind of musical mode in honour of Atiyamāṇ Neṭumāṇāñci, the patron (Akam.352:16). The heroine said to the hero returning to her from a hetaera's house: "I shall be content if your minstrel-companion does not come to my house singing in a melancholy mode, asking us directions to your paramour's house" (Kali.77:16-19).

6. *Koṭumai* (Cruelty)

The maid invited the heroine to sing with her a husking song, exposing the cruelty of the hero who had forgotten her (Kali.42:6).

7. *Patavi* (Superior position)

Soldiers in the battle-field would lay down

their lives so that they could attain a superior position, in the heaven to which heroes alone go (Akam.77:9,10).

8. *Uruti* (Firmness)

The hero going away from his beloved in order to earn wealth, chastised his heart for not being firmly set on one course (Akam.379:23).

9. *Vakai* (kind)

Both kinds of persons, young as well as old, came to the banks of the river Vaikai (Pari.10:21).

10. *Oḷukkam* (Righteous code of conduct)

At Iruntaiyūr the seat of Lord Tirumāl, lived brahmins leamed in scriptures and unswerving from their righteous code of conduct (Pari.1:20).

Tiral - 1. *Valimai* (Strength/ vigour)

The venomous five-headed serpent had a fierce strength (Puram.37:2). Marutaṇiḷāṇākanār blessed Ilavantikaippaḷli tuñciya Nanmāraṇ that he might have the fierce vigour of the Sun (Puram.55:13). Pēkaṇ was born in the Āviyar clan known for its great vigour (Ciru.86,87). Ūṇpoṭi Pacuṅkuṭaiyār blessed Cōlaṇ Cēruppāli eṇṇinta Ilāñcēṭcēṇṇi for his valour and vigour in the terrible battlefield (Puram.370:19). Kaṭal piṇakkōṭṭiya Ceṇkuṭṭuvan destroyed nine members of the Cōla royal family in fierce battle, with his great vigour and strength (Pati.Pa.5:17-19). Lord Murukaṇ has a divine body resplendent with vigour and valour (Muru.287). In the summer season, the sun shone fiercely with angry vigour (Peru.3). Tirumāvalavaṇ smashed the strength of the Pāṇṭiya king and defeated him (Pat.277). Player-minstrels and others, in the courtyard of Nannaṇ's palace, would sing

the measureless strength of God (Malai.538). *Maḷavas* had strong arrows and bows (Akam.101:6). Herdsmen overcame black bulls in the arena, fierce and vigorous like Lord Tirumāl (Kali.104:9,10).

2. *Ārral* (Proficiency / power)

The river Kāviri carried in its flood one Āṭṭanatti, proficient in dancing, who was the husband of one Ātimanti (Akam.396:13,14). Lord Tirumāl has a fierce power, dreaded by his foes (Akam.360:6,7). Deities with an invisible power, afflicted people (Aink.182:3).

3. *Tiṟamai* (Ability)

Lord Tirumāl himself, became Lord Civaperumān with unsurpassed ability (Pari.1:43,44).

4. *Oḷi* (Lustre)

Women singing the praise of the king's siege of the enemy forts, in *palai* mode set in the great *yāl*, wore lustrous necklaces (Pat.46:3).

Tiravor - 1. *Nanmatiyiṇ kūrūpāṭarivōr* (Persons of discernment)

Kaṇiyaṇ Pūṅkuṇṇaṇar said: "I have learnt from the texts of discerning scholars that a man's life follows his fate, even as a float in a river follows its current" (Puram.192:9-11).

2. *Cāṇrōr* (Noble persons of virtue)

Kōpperuṇṇōḷaṇ was noted for his steadfast friendship, praised by noble men of virtue (Puram.221:4).

3. *Tiṟamaiyullōr* (Men of ability)

The actions performed by men of ability, would be knit to righteousness (Kuru.247:2).

Tiran - 1. *Kūrūpāṭu* (Aspects / constituent parts)

The foes of Cōḷaṇ Kuḷamurṟattut tuṇṇciya Kiḷḷiḷaḷavaṇ would tremble to see his invading army with various constituent parts (Puram.41:12,13). The cloud thundered accompanied by lightning, flashing like the swords of the soldiers of a monarch, proficient in the various aspects of good administration and righteous conduct (Akam.188:4-7).

2. *Taṇmai* (Nature / quality)

The body of Āriyamallaṇ, who wrestled with one Pāṇaṇ, lost its natural quality, after his death (Akam.386:7). The maid said to the hero that his refusal to cure the sickness of her mistress, was as cruel as a doctor learned in the nature of a disease and its remedy, denying all knowledge of the same (Kali.129:23).

3. *Valimai* (Strength)

A certain herdsman, overcame a black bull undaunted by its black horns and strong challenge (Kali.104:34,35).

4. *Tiṟappāṭu* (Ability)

Ollaiyūr Tenta Pūtappāṇṇiyaṇ swore thus: "If I do not vanquish the kings opposing me in battle, may I be guilty of the sin of appointing a person without ability as a member of my court of justice" (Puram.71:7-9).

5. *Pakkam* (Side)

One side of Lord Civaperumāṇ took a woman's shape (Puram.1:7). On one side of the desert tract without any water, a bull- elephant with its mate, lay wearily on the ground (Akam.91:6).

6. *Vakai* (Means)

During their wedding-night, when the hero took

off the upper garment of the bride, not knowing any other means, she modestly covered herself in her tresses (Akam.136:25).

7. *Vali* (Course)

Karikārcōḷaṇ ruled with an impartial sceptre which enabled the world to know the nature of a righteous course of administration (Peru.230).

8. *Narakuṇam* (Good quality)

The heroine said to her son not to take after any but the good qualities of his father (Kali.86:24).

9. *Ceyāl* (Action)

The hero said to the heroine: "Why do you torment me thus, though I have not done any sinful action" (Kali.87:89).

10. *Kūru* (Division / part)

Herdsmen divided the bulls fighting among themselves into two parts (Kali.106:17).

11. *Ārral* (Capacity)

Lord Tirumāl, will guide and direct persons to follow a righteous path, even if they were not capable of doing so (Pari.1:39).

12. *Oḷukkam* (Righteous conduct)

Lord Baladēva armed with his weapon, the plough, destroyed his enemies whose conduct was not righteous (Pari.13:31).

13. *Nīti* (Uprightness / justice)

The elders of the assembly securely tying a certain cad without uprightness, who had enjoyed the charms of a youthful woman but foreswore all knowledge of her later, to the triple-forked branches of a tree and poured quicklime on his head (Akam.256:16- 20).

Tiraṇilār - *Tīvinaiyālar* (Evil men)

The slanderous words spoken about a man of virtue by evil men, would fail in an assembly of good men (Kali.144:71).

Tirai - *Kappam* (Tribute)

Atiyamāṇ Neṭumāṇaṇci, would destroy the enemy kings who did not pay him any tribute (Puram.97:20). The hill of Koṇkaṇāṅkilār would be ever surrounded by kings waiting to pay their tribute to him (Puram.156:6). Celvak kaṭuṅkō Vāliyātaṇ would give away to solicitors of gifts, much paddy and the tuskens given to him by his defeated enemies (Pati.66:7-9). The warriors of Peruñcēral Irumporai advised his enemies to pay tribute to their king who protected them all (Pati.80:10,11). Many were the monarchs who fostered those who obeyed them, and subdued those who did not, making them tributes to them (Matu.229,230). Defeated kings surrendering to their conquerors paid them rich ornaments and elephants as tributes (Akam.124:1,2). Women yearned to see the valorous beauty of their heroic lovers returning home with rich tributes given by the defeated enemy-kings in battle (Kali.31:17,18). Lord Murukan, bowed at the feet of the sulking Goddess Dēvacēna paying the tribute of his submission to her to pacify her anger (Pari.9:36,37).

Tirayar - *Tiraipporuḷai uṭaiyavar* (Persons with rich tributes)

The heroine continued to grieve at the separation from her lord, through her fostermothers told her that they had heard auspicious words indicating that the hero would soon return with rich tributes after the successful completion of his manly endeavour (Mullai.18-21).

Tinaï - *Kurinci nilattil viḷaiyum oruvakai tāṇiyam*
(Millet-corn)

Parampu mountain of Vēl Pāri, was known for its abundant yield of millet-corn (Puram.119:4; 120:10). *Kuravas* would sow millet in the fields beside the Horse-hill belonging to Piṭ-ṭaṅkorraṇ, without ploughing it, because pigs had already upturned the soil by their rooting (Puram.168:6). The junglefowl and partridge seized and ate the millet-corn kept for drying upon the deerskin (Puram.320:10-13). In every village, festivals were celebrated in honour of Lord Murukan strewing millet-rice mixed with flowers as offerings along with goat-kids given in sacrifice to the God (Muru.218). *Kurava* maidens would drive away birds like parrots settling on the ripe millet-corn, by beating upon instruments like *taṭṭai* and *kuḷir* (Matu.291). The elephant seized and ate the millet plants growing in the big field (Akam.148:3,6). The hero joined the heroine in chasing the parrots coming to the field to eat the ripe ears of red millet corn with green stalks (Akam.242:5,6). The forester shot stones from his sling at the herd of elephants in the millet-field and scared them away (Akam.392:13-15). The green-legs of a stork were compared to the stalks of millet-corn (Kuru.25:3,5). The *kuṛava* gave the

plump ears of corn to the deity that liked fresh offerings (Kuru.105:1,2). The cow-elephant ate the millet-stalks kept in the courtyard, while suckling its calf (Kuru.225:1,2). The elephant-calf that used to play with the children of the *kuṛavas*, later began to eat their millet-corn when it grew up (Kuru.394: 3-5). The millet-stalks were threshed to separate the corn, and piled up into a tall stack (Nar.125:11). Women ran their fingers through the millet-corn drying in the sun (Nar.304:1). The leaves of the ripe millet ready for harvest, becoming dry, they rustled with the sound of a cascade on the hillside (Nar.313:9-11). The millet-plant had a green stem and bent ears of corn resembling the trunk of an elephant (Nar.376:1,2). Parrots returned and settled upon the ears of millet-corn in the hillside, though the hill-woman shooed them away repeatedly (Aink.282:1-3). Quails seized and ate the fresh millet-corn kept for drying (Aink.469:1). Calves were sent in to graze among the stubble after the ripe millet-corn had been harvested (Kali.108:33). In Tirupparaṅkunram sacred to Lord Murukan, ears of millet-corn grew luxuriant, in the field where the sparrows twittered noisily (Pari.18:47).

Ti

Ti - 1. *Neruppu* (Fire)

Cēramāṇ peruñcōṛṛutiyaṇ Cēralātaṇ, was capable of destroying his enemies, like raging fire fed by the wind (Puram.2:4,5). In olden days, fire was kindled with the help of a fire-drill (Puram.150:12). The great queen of Pūtappāṇṭiyaṇ when she was about to leap into the funeral pyre of her husband declared: "The cool tank and fire, are one and the same to me" (Puram.246:15). A certain maiden whose father refused to give her in marriage to a suitor-king, became thereby the cause for a war that destroyed her native town, even as the small fire kindled in a tree, burnt down the entire tree (Puram.349:5-7). The celestial deities were pleased with the smoke from the oblations poured into the sacrificial fire by the brahmins in the land of Palyānaic celkeḷu Kuṭṭuvaṇ (Pati.21:5,6). The Gods, mighty like the fire fed by the wind, came to see Lord Murukaṇ (Muru.170-171). Toddy was warmed over a ruddy fire, kindled by fishermen using fragrant faggots (Ciru.155-158). Shepherds played the *pālai* mode on bamboo-flutes, after making suitable holes in them with burning fire-brands (Peru.177-180). The *neytal* flowers in *marutam* lands wilted, in the smoke of the fire burning during the nights to scare wild animals away from places where they slept (Malai.419,420). Warriors going out to seize cattle, carried with them fire drills along with their bows and arrows (Akam.101:5-7). At Cellūr, sacrificial fires were ever burning (Akam.220:3). It was customary to perform the wedding rites after kindling a holy fire fed by ghee (Kuru.106:4,6). Fishermen after heaping up on the seashore the

fish caught by them would bathe and then sleep by the light of the shell-lamps fed by fish-fat (Nar.175:3-10). Even as scalding fire and sweet air are engendered in the sky, the hero's chest gave both pain and pleasure to the heroine (Nar.294:1,2). Leafless silk-cotton trees covered with red flowers, looked like columns of fire on the hills (Aink.338:2,3). Eventide kindled the fire of passion in women (Kali.130:10). Lord Tirumāl is also the heat in fire (Pari.3:63).

2. *Tītal* (Destruction)

Red fire that caused the destruction of all things (Pari.3:21).

Tīṅku - 1. *Tunpam* (Suffering/ trouble)

The maid said to the hero that his clandestine meetings with the heroine without marrying her properly, caused much suffering to her (Akam.112:8).

Tītu - 1. *Tīmai* (Evil/ bad things/ harm/ difficulty)

The ministers of Talaiyālaṅkāṇattuc ceruvenṇa Neṭuñceliyaṇ knew what was good or bad for the king (Matu.496). Desire for things will produce evil (Akam.379:2). When the preparations for their wedding were begun, the heroine said that thenceforward she would live happily with him without any difficulty (Kuru.368:8). The heroine addressing the northwind said: "I have not done any harm to you; do not harass me" (Nar.193:4,5). The hero swore to the heroine that he was free from any kind of evil (Kali.73:7,11).

2. *Tunpam* (Distress / suffering)

Palyānaic celkeḷu Kuṭṭuvaṇ came of a line of kings who ruled over their people without causing them any kind of distress (Pati.22:5). One who performs good deeds in the present life, will not suffer (Akam.101:2).

3. *Kurram* (Fault / Blame)

The body of a king who died of disease and not on the battle-field, would be placed on sacred grass and cut by a sword before burial, to free him from the blame of dying without a sword-wound (Puram.93:9-11). The heavens are free from any fault because the Sun, the Moon and air move therein (Pati.17:10). The Kolli mountain has a tall peak free from any fault (Nar.201:6). Lord Baladēvan, the Sun, Manmatan, his brother Cāman, and Lord Civan are five Gods without any blemish (Kali.26:6).

4. *Kētu* (Ruin)

The poet Kaṇiyan Pūṅkuṇṇān has averred that a man's prosperity and ruin are a result of his own actions and not caused by others (Puram.192:2).

5. *Alukku* (Impurities like dirt)

Scraping off the flesh and removing all impurities from deer skin, it was inlaid with gems and worn by kings and queens at the time of holy sacrifices (Pati.74:10,11).

6. *Tivinaḥ* (Sin)

At the estuary of Pukār where the river Kāviri debouched into the sea, people bathed in the waters to be rid of their sins (Pat.99).

Tīm - 1. *Inimai* (Sweetness)

Women living in Mīlalaikkūram belonging to one Evvi, would quaff the sweet juice of sugar-cane mixed with the sweet water inside the tender coconut (Puram.24:13-15). Atiyamān gave to Auvaiyār the sweet gooseberry fruit that bestowed longevity (Puram.91:9). Nāñcil hill belonging to Nāñcil Valluvan, abounded in sweet-drupe jackfruit trees (Puram.380:9). On seeing a drummer-bard beating on his sweet-

toned drum as he stood in the courtyard of Peruñcātan, son of Piṭavūrkiḷān, the noble patron called for his wife and asked her to honour and cherish the bard as she would, her own husband (Puram.395:24-31). The *pālai yāl* producing melancholy music, had strings that could make sweet sounds (Pat.65:14,15). In the mountain belonging to Kuṭakkō ḷaṇcēral Irumporai there were pools with a perennial supply of sweet water (Pati.85:6). Storks perching upon the branches of the *puṇṇai*, flew to the fronds of the sweet palmyrah tree, as they were frightened of the dashing waves (Poru.204-207). Toṇṭaimān ḷantirayan gave to solicitors of gifts who came to him, food that was sweet as nectar (Peru.475-479). In the streets of Maturai city people were given sugar-candy, sweet as ambrosia (Matu.532). Dancing maidens in Maturai city, would restore the temper of the sweet-strings of their *yāls* by warming them against their bosoms (Netu.67-70). Cowherds in the evening would play on their sweet-voiced *āmpal* flute, clear liquid notes of music (Kuru.221,222). During the festival seasons, player-minstrels in Pukār city would send forth sweet-toned *yāl* music in tune with the sound of the drum (Pat.253-255). Among the many presents piled up before the palace of Nannan Vēṇmān, was an edible item made of the sweet-juice of the mango (Malai.512,513). Little children spoke sweet lisping words delighting the hearers (Akam.16:4,5). The bear would eat the grub inside an anthill if it grew sated with the sweet fruit of the mahua tree (Akam.81:2,3). Salt-merchants going across the wilderness, would use the sweet water of the mountain-pool for cooking rice (Akam.169:6,7). After the heroine's elopement with her lover, even the parrots kept by her did not care to drink sweet

milk (Akam.369:4). In the hero's hill, grew many jack trees, with sweet fruit hanging from every branch (Kuru.) The swaying bamboo growing on the slope, tore the sweet honey comb at the top of the hill (Kuru.179:4,5). As the male-monkey shook down the sweet and ripe fruit from the branches of the tree, the female-monkey and its young ones would pick up and eat the edible fruit (Kuru.278:4-7). The black beetle that had sucked the honey from the glory-lily flowers, would hum like a sweet-stringed *yāl* (Nar.17:10,11). The heroine tended her *pūnnai* plant, watering it with sweet milk mixed with ghee (Nar.172:3). The bat, sated with neem fruit, would eat the dry fruit of the mahua tree, sweet as honey (Nar.279:1-3). The hero referred to his beloved as a woman with sweet and pretty speech (Aink.490:1). The heroine's face resembled the moon with sweet and pleasant rays (Kali.15:1-6). The bull-elephant would break off the sweet pieces of sugarcane as food for its gravid mate (Kali.40:27,28). The freshes in the river Vaikai carried the sweet sprigs of the mango tree along with plantain-leaves (Pari.10:6). some women climbing the trees growing aslant the pools in Tirupparaṅkuṇṇam, would shake down their tender sprigs into the sweet waters below (Pari.19:67,68).

2. *Cāru* (Juice)

The spout of the sugar-mill pouring with the juice of the cane, suffered by constant use (Pati.19:23). The juice of ripe mangoes, mixed with honey and the drupes of the jackfruit, was poured into bamboo-pipes to ferment and mature (Akam.348:3-6).

3. *Vellakkattī* (Jaggery)

Along with other things sent from the Pāṇṭiya

country, sweet-meats made by mixing jaggery with fried tamarind, was also exported in cargo-boats (Matu.318).

4. *Kaṭumai* (Harshness)

The voice of the barn-owl was harsh like the sound of the tabor (Puram.370:6).

Tīmai - 1. *Koṭumai* (Cruelty)

Cōlaṇ Neytalaṅkāṇal iḷaṅcēṭ Cenni, would mete out punishment according to ethical texts, to any one proved to have done a cruel deed wantonly (Puram.10:3,4). The heroine grieving said that she could not forget the cruelty of the hero, try how she might (Kali.34:9,13,17). A certain noble wife, suppressed from the knowledge of others, the cruelty done to her by her husband (Kali.44:18,19).

2. *Pāvam* - (Sin)

Uṛaiyūr mutukaṇṇaṇ Cāttaṇār advised Cōlaṇ Nalaṅkiḷli: "Avoid the company of men who do not believe in the consequences of good deeds and sinful deeds" (Puram.29:11,12).

Tīmoḷi - 1. *Tīyacol* (Evil words)

During the clandestine love affair of the hero and the heroine, the women of the village gossiped about them with evil words (Nar.36:6,7).

2. *Paliccol* (Slandorous words)

The slanderous words spoken against a righteous person by evil men, would on enquiry in an assembly of good men, be proved false (Kali.144:70-72).

Tīyar - *Tīya makkaḷ* (Wicked persons)

The hero said to the heroine: "You are torturing me as wicked persons are tortured" (Kali.87:9,10).

Tīrvai - *Kīri* (Mongoose)

Among the presents piled up in front of Nannan's palace the small-eyed mongoose, the terror of the snake, was also one (Malai.504).

Tīram - 1. *Valimai* (Valour)

The spear of Lord Murukan, was the valorous weapon that released the celestials from imprisonment (Muru.Ve.3:1,2).

2. *Karai* (Bank)

It was difficult for any one to say if the river Vaikai became lovelier because of the throngs of men and women on its banks, or if those people became more beautiful because of the freshes in the river (Pari.22:32-35).

Tīvu - *Nārppuramum kaṭalāl cūlappaṭṭa nāṭu* (Island)

Cōlaṇ Kuḷamurrattu tuñciya Kiḷliṭaḷavan brought home heaps of golden ornaments from the island conquered by him (Puram.397:22).

Tīnmiti nākaṇār - *Pulavar* (A Poet)

Dr. U. Ve. Ca. refers to another name Tīmiti nākaṇār by which this poet was called. In Kūrunṭokai (111) the only poem composed by him, the maid speaks to the heroine in the hearing of the hero waiting by the wall outside, referring to the good mother's arranging for a frenzied dance to find out the cause for the changes in the heroine.

dust from the flowers worn by them
(Pari.21:48,49).

Tu

Tukaḷ - 1. *Kurram* (Fault / Blame)

Brahmins of faultless learning (Puram.221:6). Women of good families of blameless chastity (Puram.224:6). The blemishless auspicious day when the star Aldebaran was closest to the Moon (Akam.136:4,5). The face with spotless brightness (Kali.64:15).

2. *Aṇu* (Atom / iota)

Imaiyavarampaṇ Neṭuñcēralātaṇ did not retreat even an atom of space in the war with his foes in their countries invaded by him (Pati.20:5-7).

3. *Tuḷi / Poṭi* (Particle / powder)

The poet asked the attendants to reserve some toddy for the abactor, thirsty for drinking on his return covered by dust- particles, from his foray to seize cattle (Puram.258). The paintings and pictures in the mansions were discoloured by the dust setting on them because of the frequent passage of the chariots along the streets (Pat.47-50). The herds of bears kicked up a cloud of dust particles as they moved (Akam.15:14- 16). From the unwinnowed heaps of paddy, the light particles of fine dust rose like a cloud and hid all the directions (Akam.37:2-4). The rock looked like an elephant covered by dust particles (Kuru.279:5,6). From the tresses of the maid fell particles of the dried flakes of unguents applied to her hair (Nar.140:3,4). The heroine sulked with the hero on seeing the pollen-dust shed upon the dress of the hero from the flowers adorning the tresses of his paramour (Kali.81:31,32). The breeze blew through the locks of hair of the women covered by pollen

Tukir - *Pavaḷam* (Coral)

The sea, produced pearls and coral in Palyanaicelkelu kuttuvan's country (Pati.30:7,8). In the coastal town, pearls from the South sea and coral from the eastern sea, were piled up (Pat.189,192). His anklets tinkling, the darling son of the heroine, dragged a toy-elephant, fixed to a coral plank (Kali.86:5-10).

Tukil - 1. *Uṭai / āṭai* (Garment /mantle /cloak)

The Cēra monarch adorned the solicitor of gifts with a mantle fine like smoke, that he wore round his waist (Puram.390:19,20). Women dwelt in the storeyed mansions with mantles covering their waists, secured by many-stranded girdles decked with gems resembling the pearl-like drops settling on the tender boughs of cassia trees (Peru.327-331). Round the queen's waist which was once covered by a fine garment of flower-work, now lay a faded saree of fine cotton thread (Netu.145-146). The cataract resembled a lovely white garment (Kuri.55). The sunlight was bright like a white mantle spread-out (Nar.43:1;99:2). The red unripe fruit of the date-palm covered by a spider's web, looked like coral beads tied in a white cloth (Aink.Ti.2:2,3). The bull had silvery legs that were white like the fine garment hanging low and shining bright, adorning Lord Murukaṇ (Kali.105:17,18). Lord Tirumāl wore a golden mantle with fine flower-work, lovely like the young sun (Pari.13:1,2).

2. *Tukirkoṭi* (Silken flag)

The cascade leaped from the hill with a sound, moving in the distance like a row of many silken flags fluttering in the wind (Muru.295,316). Silken flags were seen flying from the backs of elephants (Akam.111:4).

Tukil muṭittal - *Mayiṭkkattuk kaṭṭutal / Talaip-pākai kaṭṭutal* (Tying the hair in a tuft /wearing a turban of cloth)

Bodyguards had tied their hair into a tuft (Mullai.53,54). Counsellors called *Kāvithi* wore turbans made of bright cloth (Matu.494,499).

Tukilikai - *Ōviyar eḷutukōl* (Painter's brush)

The white-petalled trumpet-flowers looked like painter's brushes dipped in vermilion paste (Nar.118:7,8)/

Tuccil - *Kuṭiyiruppu / taṅkumiṭam* (Residential quarters / dwelling place)

The young grove became the dwelling place for the *kuyil* and its mate, along with the lovely doves (Pat.55-58). The foster-mother, grieving at the elopement of her daughter, said that perhaps she would rest for the night with her husband in a dwelling in some hamlet (Akam.321:11-14).

Tuṭari - *Toṭari / Ceṭivakai* (A kind of plant with fruit)

Men who had drunk toddy, would eat jumbo fruit if they were sated with whortle-berry and *tuṭari* fruit (Puram.177:8-11).

Tuṭavai - *Toṭṭam* (Cultivated field)

The quails left the field from which the weeds had been hoed, when the harvesting season came (Peru.201-205). The peacock that had unwittingly eaten the ears of millet-corn in the field that had been marked for the deities, trembled in fear (Kuru.105:1-4).

Tuṭi - *Uṭukkai* (Tabor / a kind of drum)

The sound of the fearful tabor beaten hard by the base-born drummer, echoed from the hill along with the hooting of the great- owl

(Puram.170: 5-8). The elephant-calf had feet resembling the head of a tabor (Puram. 369: 26; Poru. 125). The hunters came in strength, beating their tabors and plundered the heaps of paddy stored in bins (Pat. 265-267). Fierce warriors had curved bows and tabors that sounded with every movement (Akam. 79: 13, 14). Malaiyan, mounted on his war-elephant invaded enemy territories sounding his drums and destroyed their forts (nar.77: 1-4). A certain woman danced at Tirupparaṅkuṇṇam to the sound of a tabor (Pari.21: 19, 20).

Tuṭiyar - *Tuṭipparai koṭṭuvōr* (Persons sounding the tabor)

Minstrels sounding their tabors were requested to go up to the warrior slain in the battle-field and chase the noisy birds hovering above (Puram.291:1-3).

Tuṭiyan - *Tuṭikottuvōṇ* (Person guarding his tabor)

The drummer, adorned with a wreath of leaves and flowers, sounded his tabor calling upon abacting warriors to battle, for seizing cattle (Puram.269:6). A spear shone from the hand of the drummer sounding his tabor (Puram.285:2).

Tuṭuppu - 1. *Akappai* (Ladle)

Suppliants ate with relish white rice cooked with ghee and pieces of meat in a pot stirred with a ladle (Puram.328:9-12). Battle- sacrifice was performed in the field, with meat as food cooked over a hearth made of soldiers' heads, using severed arms adorned with heroic armlets, as the ladles (Matu.28-38). The glory-lily plant with swaying clusters of flowers resembling ladles (Akam.108:15). The glory-lily buds looking like ladles bloomed with petals red as fire (Kali.101:3,4).

Tuṇaṅkai - Kūtil oru vakai (A kind of dance)

Cows ate the water-lily flowers cast off by women dancing the boisterous *tuṇaṅkai* dance (Pati.13:5,6). Soldiers danced the victorious *tuṇaṅkai* dance, after defeating kings in fierce battle and killing them (Pati.77:3,4). Goblin-maidens moved about dancing in frenzy in the halls making the women forget their *tuṇaṅkai* and choric dances (Matu.159-163). The hero, wearing wreaths of green leaves on his chest and hands, took part in *tuṇaṅkai* dance (Nar.50:2,3). The heroine said to the hero, that his own blue garment torn in the border by being caught in the anklets of his paramours, would betray the truth of his having taken part in the *tuṇaṅkai* dance with the hetaerae (Kali.73:16,17).

Tuṇar - Kottu / Kulai (Cluster/ bunch)

The cataract rolled down, cutting the stem of the plantain tree, shaking down the coconut bunches and pulling down the black clusters of the pepper-vine (Muru.307-309). Fine pickles were made of the fragrant clusters of tender mangoes (Peru.308-310). The heroine had golden beauty-spots that looked like drops of honey-dew mixed with the pollen of flower-clusters (Akam.41:13-16). The clusters of flowers were shaken down when the coveys of birds on the *marutam* trees flew away from the branches, scared of the drum-beat of the *maḷḷars* (Nar.350:1-3). The jack-fruit from the plump cluster of fruits hanging from the tree, fell into the rocky cleft and smashed the honey-comb therein (aink.341:1- 3).

Tuṇi - Tuṇṭam (Piece /part)

The slain tuskers lying severally in the field of battle looked like pieces of Palmyrah-tree trunk

(Puram.35:22,23). The female monkey was decked with a garland of beads carved by chisel from a piece of *nuṇḍā* wood (Ciru.51-53). The head of the elephant was broken into pieces in its fight with the tiger (Akam.119: 15-18).

Tuṇipu - Teḷivu (Clarity of thought /conclusion)

Peruñcittiraṇār, refusing to accept the pretty gift given by the younger Veḷimāṇ, after the death of Veḷimāṇ, the elder, said to his heart to rise with clear thought and to go elsewhere for a richer gift (Puram.237:19,20).

Tuṇiyal - Tuṇṭu (Pieces of meat)

Farmers gorged themselves with the white cooked rice with fat pieces of scabbard-fish covering it (Puram.61:4-6).

Tuṇivīṇ - Cūḷcci teḷivuṭaiyōṇ (One who is clear-headed in deliberation)

Pāṇṭiyaṇ Talaiyālaṅkāṇattuc ceruveṇṇa Neṭuñceliyaṇ was clear-headed in deliberation with no one to excel him (Puram.23:14). Their minds not cleared of impurities, persons without clarity of thought, can never be certain within themselves, about their capacity to do righteous deeds (Puram.214:1-3).

2. Uṇṇuti (Determination)

Akkuran had a manliness of purpose with unswerving determination to fight as an ally of the hundred Kauravās in the great war (Pati.14:5-7). The foster-mother grieved to think of her daughter who had with a determined heart eloped with her young man and wondered if she performed the ritual removal of her maiden anklets at some lonely cottage on the way (Akam.369:19- 26). The maid said to the foster-mother, that blameless was the

determination of the heroine with weeping tearful eyes (Kuru.366:6,7).

Tuṇai - 1. *Oruvarukku tunaiyāka amaiyum onru* (Aid /help /helpmate /companion /spouse /support /protection)

Āvūr Mūlaṅkilār said to Kowṇiyan Viṇṇantāyan that his wives would perform their allotted duties as his help-mates (Puram.166: 17,18). Piramanār said: "The days of even mighty kings who ruled as sole monarchs over all the territories of the three kings, ended one day; the great wealth earned by them could not come to their help" (Puram.357: 2-5). Nalliraiyanar sang thus of Kuḷamurattat tuñciya Kiḷiḷaḷavan: "Lord! with my desire to find a bounteous patron, as my only help, I came to you thinking of your great reputation" (Puram.395: 5-9). The beetle embracing its help-mate, in the pericarp of the lotus, hummed the sweet tune called *cīkāmaram* (Ciru.76,77). The enemies of Toṇṭaimāṇ, submitted to him, as they did not get the help they needed to face him (Peru.425-428). The solicitors of gifts rested on beds made of skins, with the fire kindled by the shepherds as a protection against the wild beasts during the night (Malai. 419,420). The *anṇil* bird would not sleep if it were to be parted from its mate even for a little while (Akam.50: 11,12). The buck rested with its mate on the sands under the shade of the *piṭavam* tree (Akam.139: 10-12). The hero came to the tryst by night with his steel-spear as the only help (Akam.212: 12,13). The maid stayed with the heroine during the night as her helpful companion, comforting her that the hero who had gone abroad would return soon without delay (Akam.298: 20-23). Learning his help-meet at home, the hero went abroad seeking wealth (Kuru.20:1,2). The bursting sound

of the fruit of the spurge-plant, frightened the doves away (Kuru.174: 2, 3). The heroine said to her maid that day time was as bad as even-tide to women without their mates (Kuru.234: 6). The shark moved about with its mate in the swelling backwaters (Nar.67: 6,7). From every flower in the grove, male beetles hummed with their mates (Nar.348: 5, 6). The heroine, daughter of the lord of the fields, became the sweet spouse of the lord of the fertile tract (Aink.96: 3, 4). The female monkey leaped about with its mate in the hillside (Aink.279: 2, 3). The good mother, distressed at the suffering of the maid, said that she grieved, not on account of her beloved daughter who had eloped with her lover, but only for the sake of the helpless maid left alone by her companion (Aink.378: 3-5). The hero stayed in the festive house of his paramour, who was his mate, while the heroine at home grew emaciated, her arms becoming leaner (Kali.66: 9, 10). The maid said to the hero urging him to arrange for his marriage with the heroine: "The sounding sea-weaves are her only help to her, steeped in tears; at night the gently blowing wind is her only companion; only the heron booming mournfully during the night is her friend, after you leave her" (Kali.121: 7-16). Women with red-streaked eyes, bathed in the river with their respective spouses (Pari.16: 9,10).

2. *Inam* (Set /group)

Horses, four of a set, that worked, not alone but in harmony, drew the chariot given to the minstrel by the king (Peru.488,489).

3. *Oppumai* (Comparison /match)

Celestial damsels adorned their ears with well-matched tender sprigs of *acōka* tree

(Muru.30,31). The minstrel's wife with none to match her, stood resplendent in the festive arena (Nar.170:3,4).

4. *Ellai /alavu* (Boundary /measure /size)

Pēkaṇ gave without measure to suppliants relieving their poverty (Puram.141:12-15). Ornaments were made with pearls and gems, utilizing them according to their size (Kuru.13,14). Young ones of the deer were of different sizes, short and tall (Akam.371:4).

5. *Iṇai* (Pair /couple)

Iṇāñcēral Irumporai was praised as the protecting armour of the men of Pūḷi country, with a pair of arms that never attacked retreating foes (Pati.90:27). A garland was woven with pairs of flowers of equal beauty (Akam.5:23). The woman's collyrium-fed eyes resembled a well-matched pair of lovely flowers (Kali.70:9).

6. *Iyalpu* (Characteristic)

The good mother, of the heroine who had eloped with her lover, regretted, that she had not strictly confined her daughter to the house, though she had recognised from the characteristic changes in her body that her daughter had come of age and become a woman (Akam.315:3-6).

Tuṇaiyar - *Tōḷiyar* (Female companions)

The maid said to the hero returning home after earning wealth that among all her companions, the heroine lost her former beauty during his absence (Kali.124:11).

Tuṇaiyōr - *Āyattaṛ / Tuṇaiyām taṇmaiyyūṭaiyōr* (Female companions)

The heroine was distressed even when she was told by her dear companions, that her sweet

spouse would return to her soon (Metu.155,156). The female companions of the celestial damsels, decked their curly tresses with lovely flowers (Muru.20).

Tuṇaiyaṇ - *Talaiyaṇ* (spouse)

The fostermother of the heroine said, that her daughter eloped with her lover and went to an unknown land, encouraged by her spouse beloved of her (Akam.385:15-18).

Tuṇaiyi - *Talaiyi* (spouse /wife)

The foster-mother was happy to see the delightful sight of the hero on the cot with his son on his chest, with his beloved companion his wife seated by his side (Aink.410).

Tuṇaiyiyar - *Kātaliyar* (Wives)

Koṇṇiyaṇ Viṇṇantāyaṇ's chaste wives, women of few words, small foreheads and wide waists, performed their duties as required (Puram.166:13-18).

Tutti - *Pori* (Spots)

The broad drum-head with marks of the fingers beating on them was spotted like a cobra's hood (Poru.69,70).

Tuti - 1. *Nuti* (Point /tip)

The elder brother of the maiden, fought against the suitors who came asking for her hand in marriage, their sharp pointed swords getting dented and blunted in the battle (Puram.353:10)

2. *Tōl* (Skin)

The swan had legs covered by web-like skin (Aink.106:2).

3. *Urai* (Sheath)

The snake was drained of its strength when the

bear's claws encased in its skin-sheath, seized it (Akam.8:2-4).

Tuppu - 1. *Vali* (Strength)

Uṛaiyūr Mutukaṇṇaṇ Cāttanār praised Cōlan Nalaṅkiḷli that he had a hidden strength like an elephant hiding a stone inside its cheek, ready for throwing (Puram.30:8,9). Kōvūrkiḷār eulogised Neṭuṅkiḷli as a noble lord with a mighty war-horse which was unapproachable to the foes (Puram.44:10). Pullārḷur Eyirriyaṇār admonished thus Kōpperuñcōlan, when he proceeded against his own sons: "The two who now oppose you, are not the mighty Cēra or the Pāṇṭiya; if your sons who have risen against you, confident of their strength, were to lose in battle, to whom will you leave your great wealth?" (Puram.213:1-16). Kākkaip-pāṇiyār Naccellaiyār, singing the praise of Ātukōṭpāṭṭuc Cēralātan said: "Our enemies who oppose you with their might, are sure to be defeated; they will submit to you and offer you tribute" (Pati.59:11,12). Peruñcēral Irumporai destroyed the strength of Atikamān, making his women lament his fall (Pati.Pa.8:8). Ōymānāṭ-ṭu Nalliyakkōṭaṇ belonged to the great ōviyar clan noted for their tiger-like strength (Ciru.122). The Pāṇṭiya monarch had a rare strength that could not be overcome by his foes (Matu.40,42). Naṇṇaṇ had a great strength that destroyed the enemy territories (Malai.59). Porayaṇ had a strength that devastated the lands of his foes (Akam.338:12,13). The tiger was unafraid of the might of the tusker (Nar.351:7). The red bull had a fierce strength (Kali.104:24).

2. *Pavaḷam* (Coral)

The elevated pathways, red as coral were carpeted with white flowers (Akam.9:8). The

tender sprigs of the *acōka* tree resembled coral (Aink.273:1).

3. *Uṇavu* (Food)

Wild beasts in search of food, roamed the forest during nights (Akam.108:8,9).

Tumpi - 1. *Vanṭu* (Bee /beetle)

The bees that buzzed at the glory-lily flowers, sacred to the deity, lost their power of flight (Pati.67:19-21). Brahmins chanted the Vedas, like humming bees while sucking honey from flowers (Matu.655,656). The west wind blew through the holes bored by the beetles in the bamboos (Akam.225:5,6). The heroine was waiting for the arrival of the hero, listening to the sweet hum of the bees buzzing at the fragrant pollen of flowers (Akam.388:8,9). The small-winged beetle buzzing at the glory-lily blooms, looked like the gem spat out by a serpent (Kuru.239:3-5). The beetle that buzzed at the fragrant pollen of the *naṇavam* flower, took on the colour of the touchstone used to assay gold (Nar.25:2-4). The heroine unable to bear the separation from her absent lover said thus to the beetle: "Oh unrighteous beetle! you are indeed very cruel! Sucking the honey from the flowers of the ribbed-gourd on the hedge fencing the house, you care not to buzz at my golden spots as they are not fragrant to you! You run up to your mate and favour it with your love as desired by it; but you do not care to go to my lord and inform him of my plight; is your sense as dark like your body? May you prosper!" (Nar.277). The bamboo brushed away the eggs laid by the six-legged beetle, on the lotus flower (Aink.20:1-3). Black beetles buzzed noisily along with the bees from every bough with buds burgeoning in early mid-summer (Kali.30:2-4). Beetles and swarms of

bees hummed together in union, as they waited for the *puṇṇai* buds to blossom (Kali.123:1-5). The buds of the glory-lily unfolded by the beetles, looked like the fingers of players as they loosened the strings of the *yāl* (Pari.18:35,37).

2. *Yāṇai* (Elephant)

Elephants with ichorous heads haunted by bees, were stopped on the way, with chains on their legs and tethered securely to trees with well-twisted ropes (Pari.19:30,31).

Tumpi Cērkīraṇār - Pulavar (A Poet)

With the given name *Kīraṇ*, this poet came to be called 'Tumpicēr *Kīraṇār*' as he had finely written about the beetle (*tumpi*) as a messenger sent by the heroine and her maid to the hero (Kuru.392, Nar.273). His name is also found as Tumpi Cōkīraṇār. Seven poems are attributed to this poet, viz., Puram (249), Kuru 61, 315, 316, 320, 393 and Nar 277. His poems written in all the five genres, are noted for their fine similes. The hero is likened to the Sun and the arms of the heroine to the cow'sthorn flowers that ever face the sun (Kuru.315). The honeycombs hanging on the hillside are beautifully compared to the leathern shields of soldiers; (Kuru.392). In (Puram.349), he has depicted well, the unstable nature of this world; a certain woman on the death of her husband, clears a space on the ground and cleanses it with cow-dung and her own copious tears, before offering sacrificial food to the manes of her dead lord.

Tumpai - 1. *Malar* (A flower)

Atiyamāṇ had an army vast as the sea; he was decked with golden *tumpai* flowers, (Puram.97:14-16). Warlike Akutai had a gar-

land of fresh *tumpai* flowers that withered as he was engaged in cutting down this foes (Puram.347: 3-5). Kaṭalpirakkōṭṭiya Ceṇkuṭ-ṭuvan fought against foes, full of mettle like himself; he did not care to wear the *tumpai* wreath, with a view to war against any one without arrow-marks of their bodies (Pati.42: 5-7). Toṇṭaimāṇ Iṇantiraiyaṇ was chief of the warriors who wore unfading *tumpai* flowers (Peru.101). A garland of *tumpai* flowers nestled against the heroine's bosom (Aink.127).

2. *Tumpaittinai* (The theme called *Tumpai*).

The Goddess Korṛavai would bless the Cēra king with victory in *tumpai* war (Pati.88:22-24).

Tuy - 1. *Pañcu* (Cotton)

The female-monkey had hair on its head, hair fluffy like cotton (Puram.158:24). The *kuruk-katti* flower had petals soft as cotton (Nar.97:6). The ears of millet-corn had fluffy tops soft like cotton (Nar.208:1).

2. *Meṇmai* (Softness)

The beds given to the travellers were made of skins, soft as cushion stuffed with soft hair (Malai.416).

3. *Ārkku* (Fibre)

The tamarind-fruit has a white fibre covering its pulp (Malai.178).

4. *Picir* (Fibre)

The *yāl* had well-twisted strings, with fibres removed resembling fine-flowing ghee (Nar.300:8).

5. *Katirkaḷilum malarkaḷilum uḷḷa melliya pakuti* (Fluffy portion of flowers)

The sirissa flower had a fluffy top

(Pati.43:23; 66:15). The trumpet-flower with a fluffy top (Akam.191:1). The flowers of the *iṇṇu* plant were fluffy (Kuru.110:5,6; 380:5,6).

Tuyar / Tuyaram - Varuttam (Grief /pain /sorrow)

Aricil Kīlār said to Pēkaṇ that his queen was grieving because of his neglect, her body becoming emaciated, exciting the pity of all (Puram.146:5-7). The cowherdess comforted the distressed calf tethered to a post and restlessly moving round it, saying that its dam would return soon from grazing (Mullai.12-16). The hero said to his heart intent on a journey, that the hero's tear-laden eyes would inflict on him, pain sharp as Piṭṭaṅkorraṇ's spear; he then gave up his plan to part from his beloved (Akam.77:16-19). The heroine grieving said: "Does he not know how I suffer, in the dewy cold season, my beauty ruined by pale sallowness caused by love-sickness?" (Akam.273:4-6). The season when the cold north-wind blew, distressed much, separated lovers (Kuru.103:4). The heroine said that she was unable to bear the grief of her maid on her behalf; even as a mute who, having seen the suffering of a tawny-coloured cow that had fallen into a well, was unable to reveal it to others (Kuru.224). The cow-elephant trumpeted fearfully in grief as its mate, the tusker had been caught by a python (Nar.14:8-10). The concubine said that bitter was the village in the absence of the hero though he had not relieved her pain, like the hand that removed the minute particles of dust from the eye (Nar.216:4,5). The companion of the hero said to himself that the persons afflicted by love for the heroine with fragrant tresses, would grieve sleeplessly like the serpent that had lost its gem (Aink.173). Neighbours called the heroine's good mother who,

emaciated with grief at the elopement of her daughter, had accused the god of Righteousness of unkindness towards her, and informed her of the glad tidings of the return of the heroine and her husband (Aink.393). The heroine said that the hero had gone away, leaving her steeped in grief, with all her charms ruined (Kali.16:5). The hero returned home swiftly, relieving the heroine's distress at eventide (Kali.120:20,21). The fire of passion was kindled in every joint of the heroine, her bracelets falling off her hands at the distress caused by the hero (Kali.145:5-7). The hero who mischievously enjoyed the distress of the heroine in the river without a float for support, later jumped in and embraced her as he lifted her up in his arms (Pari.21:42-45).

Tuyil - Urakkam (Sleep /slumber)

The wood was densely dark as if night itself had gone to sleep there (Puram.126:6,7). Kallatanar sang the praise of Poraiyarruk Kīlān thus: "May you be blessed with sweet slumber with your loving wife! may your fields yield a thousand-fold" (Puram.391:18-21). Imaiyavarampan Neṭuñcēralāṭaṇ was a sweet bed for the collyrium-fed eyes of his women to slumber in (Pati.16:18). The male pigeon refrained from sleep scared by the hammer-blows from the smithy (Peru.437-440). Fishermen caught fish, pushing aside the bindweed vines, disturbing the jungle-fowl's slumber (Matu.254-256). The maid speaking to the fostermother revealed to her the true love of the heroine for the hero in these words: "Whenever the hero comes to the tryst by night, if the guards are vigilant, the dog barks or you yourself wake up from your sleep, he would return without slumbering on the soft arms of the heroine" (Kuri.239-242). Fisher-

folk slumbered on the clear sands (Pat.117). The maid said to the heroine: "Our good mother is steeped in slumber; if our lord were to come now, it will be the proper time for the tryst by night" (Akam.68:9-11). Embracing its mate, the tusker guarded the sleeping calf-elephant (Akam.168:8-14). The maid said to the hero who had come for the tryst by night to come by day to the lovely grove with *punnai* trees, if he desired the sweet slumber in the bosom of the heroine (Akam.240:11-15). The maid assured the heroine upset at the long absence of the hero that he would not extend his sojourn in the land beyond Vēṅkaṭa hills, forgetting the prospect of amorous union and sweet slumber with her (Akam.393:20,21,26). The heroine speaking in the excess of her passion towards the hero who had returned after his successful enterprise abroad, cursed the cock to become a prey to the jungle-cat for having disturbed her sweet slumber with her lord (Kuru.107). The heroine said to the maid comforting her at the advent of the season for the promised return of the hero, that he had completely forgotten the prospect of slumbering sweetly with her during the pleasant nights (Kuru.254:4). The buffalo-calf slept in the byre (Nar.271:1,2). The heroine's heart refused to sleep as she mistook the cries of birds at night, to be the sound of the bells tied to the moving chariot of the hero returning home (Nar.287:9-11). The maid refused entry to the hero returning from his paramour, saying thus: "You may perhaps get a chance to sleep here some other time; but go back today to embrace your paramour's arms" (Nar.360:5-11). The paramours of the hero did not slumber even at midnight when the village slept (Aink.13:3,4). When the heroine sulked with the hero returning home for his paramour's house, he

pretended to sleep embracing their son (Kali.75:22-25). Cowherds said to themselves as they let in the bulls into the arena: "The herdsman who fearlessly vanquishes the angry black bull, will get the pleasure of slumbering on the fair tresses of this maiden; he who overcame this killer-bull will slumber in the soft arms of that maiden" (Kali.104:20,21,23-25). People living in Maturai city were woken up from their slumber, by the rippling sound of water flowing along the Vaikai river (Pari.20:15).

Turu - *Cemmariyātu* (Sheep)

Children had locks like sheep's hair (Malai. 217). Sheep sacrifice was given along with rice-toddy (sake) during the worship offered to a memorial-stone (Akam.35:8,9). In the wild tract, the shepherd took his sheep with nodding heads to graze in the pasture (Nar.169:5-7). In the montane tract, bears grazed like flocks of sheep of the *Pūliyors* (Nar.192:3-5).

Turutti - 1. *Kurai nilam* (Ait / islet in a river)

Kumaṭṭūrkanṇaṇār singing the praise of Im-aiyavarampaṇ Neṭuñcēralāṭaṇ said that he proceeded against his enemies in an ait in the sea and felled their guardian *kaṭampa* tree (Pat.20:1-5). The river Vaikai ran round the islet full of flower clusters, its water trickling over fine sand (Kali.30:15,16). Tigers fought fiercely with herds of elephants in the islet overgrown with trees (Kali.48:4-7). With the advent of the freshes in the river Vaikai, the grove and the islet became lovely with flowers haunted by bees drunk with honey (Pari.16:17-19).

2. *Ulaiyūtu karuvi* (Billows in a forge)

The horse breathed heavily like the bellows of a blacksmith in a forge (Akam.224:2-5).

Turumpu - 1. *Kūlam* (Refuse /waste)

After the treading by bulls over piles of sheaves, the straw, chaff and bits of refuse were removed from the threshing floor (Peru.237-239). As the farmers winnowed the paddy, the chaff and the dust flying in the wind settled upon the salt-pans nearby (Akam.366:3-7).

2. *Kiḷical* (Torn cloth)

The suppliant's old clothes torn thread-bare, were replaced by a fine garment by the patron Cēramān Vañcan (Puram.398:19).

Turuuppali - *Cemmaṟiyāṭṭuppali* (Sacrifice of sheep)

See 'Turu'

Tulāam - *Niṟukkappayanaṭum karuvi* (Balance /scales)

Cempiyaṇ, got onto the pan of a balance, with a yard made of curved white tusk of an elephant, in order to relieve the distress of a dove pursued by an eagle (Puram.39:1-3).

Tuvar - 1. *Civappuḷ pavaḷam* (Red colour /Coral)

The Cēra queen had red lips (Pati.16:12,13). The *iṇṭai* bloomed like red coral beads with holes (Akam.243:1,2). A smile appeared on the red lips of the heroine (Nar.190:8,9). The young woman had lips red as coral (Aink.185:2,3). The heroine with lips naturally red in colour (Kali.55:4,5).

2. *Kāvi* (Ochre)

Warriors with ochre-coloured garments haunted the fearful ways. (Naṟ.33:6). Hunters were dressed in ochre-coloured clothes (Aink.363:1,2). The herdsman was clad in beautiful garments ochre in colour (Kali.102:37).

3. *Tuvarppuṭaiya maruntupporuḷ* (Astringent medicinal thing)

Women bathed in the river Vaikai after smearing their bodies with astringent medicinal unguents and powders (Pari.10:90).

4. *Pāḱku* (Areca-nut)

People of Maturai proceeded towards the Vaikai, chewing a scented mixture of areca-nut powdered to bits with other fragrant spices (Pari.12:22).

5. *Pulartal* (Drying)

The sands in early mid-summer, that had dried-up as the rains had failed, resembled the tresses of women, lovely like clouds (Kali.32:1,2)

Tuvarai - *Tuvarāpati* (Dwarāpati)

Kapilar referred to Iruṅkōvēḷ as the chief of the Velirs who had ruled over the fort of Dwarāpati with tall walls, strong as if made of copper (Puram.201:9-12).

Tuvalai - *Tuḷi* (Drop /particle /spray)

Wiry-bodied men intoxicated with toddy, roamed about the streets, unmindful of the cool drops of rain (Netu.32-35). In the cold dewy season the north wind sprayed rain drops at which the white heron boomed in distress (Akam.13:21-24). The lotus flower wilted in the cold season owing to the thick spray of dew drops like the water blown by an elephant through its trunk (Akam.163:7,8). The *pakaṇṇai* blossomed in the fine spray of rain, blown by the northwind (Akam.243:3,4). The northwind came, blowing a fine spray of drops from the waves, distressing separated lovers (Kuru.55:1-5). The hero rode away on his chariot, the fine spray from the waves drenching the chariot wheels (Kuru.205:3-5). The

cowherd selling milk, stood leaning on his crook, the fine spray of rain wetting his side (Nar.142:4- 6). The white-streaked crow slept, lulled by the sound of the spray from the dark backwaters (Aink.163:1,2).

Tuvai - *Tuvaiyal* (Mashed paste with many ingredients)

Kapilar fondly remembered the friendship of Pāri's Parampu hill, which gave him thick mashed curry, meat and rice as desired (Puram.113:2-4). Auvaiyār praised Atikamāṇ who fed her cooked food with mashed meat, sweet as ambrosia (Puram.390:17,18). Rice cooked with meat and mashed curry, intended for king and commoner alike, were given to soldiers who never knew retreat (Pati.45:13,14).

Tuvaippu - *Āravāram* (Noise)

Sugarcanes bending in the noisy wind like a disordered regiment, were harvested to be fed into sugar-mills (Malai.116-119).

Tuḷavai - *Kūḷ* (Porridge)

Rice toddy was made by fermenting for two days and nights, the tasty porridge of unpounded rice cooled in wide pots, mixed with powdered sprouts of rice (Peru.275-281).

Tuḷāy/ Tuḷāay - *Tuḷavam / tuḷava mālai* (Sacred-basil / Garland of sacred-basil leaves)

Lord Tirumāl wears a garland of clusters of fragrant sacred-basil leaves (Pati.31:8,9). The flowers of the sacred-basil plant was also culled and heaped up on the rock along with other flowers by the maidens (Kuri.90,98). The Lord with the great bird Garuda on his Flag, adorned with a garland of blown sacred basil leaves (Pari.8:1,2).

Tuḷayōn - *Tuḷāy mālai aṇinton Tirumāl* (Lord Tirumāl)

Lord Tirumāl wears a garland of well-strung clusters of sacred- basil leaves (Pari.15:15).

Tuḷar - *Kaḷaikkottu* (Hoe)

After ploughing the field and sowing the seeds, the weeds were removed with hoes (Peru.201). In the fields, where the weeds had been removed with hoes, white mustard grew thick (Malai.122,123).

Tuḷavam - *Tuḷāy* (Sacred basil)

Lord Tirumāl, in his sleep of consciousness, wore a garland of sacred-basil leaves (Pari.13:29).

Tuḷi - *Nīrttuḷi/ mālai/ tēntuḷi* (Water-drop/ rain/ honey-dew)

Peruñcittiranār said of Lord Kumaṇan that he was closer to him than his own friends, as he gave cooked rice and mashed curry, welcome to his hungry stomach as the drops of rain that cooled the parched wood, with grass scorched by the hot sun (Puram.160:1-12). Vaṭama vaṇṇakkaṇ pēri Cāttanār said to Pāṇṭiyan Ilavantiappaḷḷi tuṇciya Nanmāraṇ, that he would live on hopefully desiring his bounty even like the skylark yearning for rain-drops (Puram.198:25,26). Suppliants were fed by Cōḷaṇ Kuḷamuṇṇattut tuṇciya Kiḷḷivaḷavaṇ with fried pieces of meat dropped into boiling ghee, like rain-drops falling with a splash into water (Puram.356:1-3). Nalli was lord of the montane-tract where the unfailing rain poured its plenteous drops on the land (Ciru.106,107). Minstrel's wives decked their tresses with golden wreaths, resembling jagged lightning, running through the drops of rain during the day, from a dark cloud in the cold season

(Peru.483-484). In the lovely grove, drops of rain continued to fall from cool branches where they had gathered (Netu.27,28). When the hero embraced his beloved, her heart loosened up in love even like the earth that had received showers of rain (Akam.26:23-25). The cloud, accompanied by resounding thunder, poured heavy showers in the rainy season (Akam.274:1-3). The hero said that the heroine's tearful eyes looked like flowers filled with cool drops of rain (Kuru.291:5,8). Towards the end of the rainy season, the cloud exhausted itself by pouring heavy showers (Nar.89:3,4). The water-front spraying cool drops on the heroine, made her pale and sallow of complexion (Aink.141). The hero riding a horse of palmyrah leaf-stem said to the wise elders of the village that a certain maiden, dazzling like a lightning in the midst of a shower of rain, had stolen his heart (Kali.139:4-7).

Tuḷunāṭu - Tuḷuva nāṭu (The Tulu country)

The Tuḷu country, the land of the truthful *kōcars*, with groves abounding in peacocks feeding on bitter-gourd fruit, was hospitable to strangers (Akam.15:2-6).

Tuḷai - Tuvāram (Hole)

Atiyamāṇ had an army vast as the sea, and a shield that was full of holes where arrows had pierced (Puram.97:14-16). The spear that stuck into the chest of Atiyamāṇ, made a hole in the wide bowl of the minstrels and pierced through it to the other side (Puram.235:10-15). The flute had dark holes made in it by a burning-brand (Peru.179). As the west wind blew through the hole made by the beetle in the bamboo, it sounded like a musical flute played by the cowherds (Akam.225:5-8). The flowers of the mahua tree fell off their stalks on to the

ground, like pearls with holes that rolled off the connecting string (Akam.225:11,12).

Turakkattaval - Turakka ulakattaval
(*Teiyvayānai*) (Celestial woman Goddess Dēvacēṇa)

The wedding the Lord Murukaṇ with Goddess Valli was comparable in splendour to His marriage with Goddess Dēvacēṇai of the celestial world (Pari.19:5-7).

Turakkam - Cuvarkkam (Heaven)

The big fort resembled Heaven of rare and ancient fame (Peru. 388, 389; Pat.104, 105). Utiyañcēral offered oblations to the manes of his dead ancestors who had attained heaven (Akam.233:7,8). The texts declared that loving wives who died on earth, would surely go to blemishless Heaven and attain whatever they desired (Kali.143:45,46). Lord Murukaṇ was hailed by devotees as the God whose fame surpassed that of the celestial king dwelling in blemishless Heaven (Pari.5:69, 70). Lord Tirumāl was adored by devotees thus: "Except by the grace of the God with the garland of sacred-basil, it is not easy to attain to peerless Heaven; let us therefore worship Māliṟunkuraṁ that confers the right to Heaven on its devotees" (Pari.15:15-17). The sacred temple of Āticēṭan resembled the great Heaven, where the fruit of good deeds on earth were enjoyed (Pari.Ti.1:46-49).

Turakkunar - Turappavar (One who leaves another)

The maid said to her mistress the heroine: "Our lord speaks of the hazards of the forest only to enjoy the sight of your fearful trembling; he is not one to leave his beloved and go away" (Kali.13:23-27).

Turattal - 1. Kātalar pirital (Parting of lover)

The heroine speaking in the excess of her passion grieving said, that the hero had the hardness of heart to part from her so unjustly (Akam.398:15). The heroine asked her maid, in the hearing of the hero waiting by the wall outside, not to chastise him for making her so miserable by parting from her (Kuru.296:5- 8). The maid went up to the hero and told him: "It is only because you desired her goodly beauty first and then parted from her, that my lady's forehead has become sallow and pale before the eyes of the public" (Aink.55). After making love to her, the hero left the heroine whose eyes lost her charms, when he so unkindly parted from her (kali.122:2,3). The maid chastised the hero describing the anguish of the heroine at the parting of her lover, thus: "Is it because my lady readily came to you at the tryst fixed by you, that you have left her thus weeping sadly, her well-stacked bangles coming loose at your absence, and her forehead becoming sallow at your indifference?" (Kali.127:7-22).

A certain woman modest and chaste, sulked at first with her lord who left her after enjoying her charms; but later she sported happily with him in the Vaikai floods riding on the back of a cow-elephant (Pari.12:45-49).

2. Kaivītatal / Nīnkutal (Leaving giving up)

The doves, cooled from the pillar in the fane whence a deity had departed, not leaving the place which had been for long, their home (Akam.307:12-14). The good mother of the heroine blamed the God of Righteousness when her daughter eloping with her young man, left her home (Aink.393:1,2).

Turantavar - Pirintavar (Person who had parted

from another)

The maid speaking comforting words to the heroine asked her not to grieve as the hero who had parted from her, would return soon without delay (Akam.298:20-29).

Turantavan - Turakkappaṭṭaval (Women who had been left behind)

The maid said to the hero: "After carrying out your enterprise abroad, if you were to enquire of visitors from this place about the welfare of the woman left behind by you, perhaps you may hear some tragic news" (Kali.19:7-13).

Turattōr - Pirintucenrōr (Person who parted from some one)

The maid consoled the heroine telling her that he who unkindly left her, making her forehead sallow and pale, and her arms emaciated without food, was not a righteous person at all (Akam.85:1-5). The heroine said to her maid that he who left her making her bosom grieve in loneliness, was an ungracious person (Akam.247:2,3). The heroine said to her companion: "Will he who left us thus alone, and distressed at painful eventide, be happy where he is though all alone?" (Kuru.172:2-4). The heroine asked her maid: "Of what use is the friendship of him who has left us grieving like this?" (Nar.64:3).

Turantōṇ - Pirintōṇ (Person who left some one behind)

The maid said to the minstrel-companion: "Your cruel lord has left my lady all alone, her bangles coming loose, her body getting emaciated and her eyes welling with tears; yet you dare to come to us on his behalf" (Aink.471).

Turappōr - Pirivōr (Person who left some are behind)

Warbling *kuyils* in pairs, seemed to admonish lovers not to leave their women behind, in order to earn wealth which was so unstable (Nar.243:4-8).

Turukal - Porakkal (A big rock/ boulder)

The big rock covered by the bright flowers of the *venkai* tree, looked like the striped back of a big tiger (Puram.202:18-20). Elephants, looking like boulders covered by bushes, besieged and captured fortresses (Netu.228-235). Urchins riding on the backs of buffaloes, looked to people at a distance like female-monkeys upon big rocks (Akam.206:3-6). The rough boulder, cleansed by the rains, looked like dusty elephant washed with water (Kuru.13:1-3). Red glory-lily bloomed over the boulder in the village-common, like the spotted forehead of a war-elephant (Kuru.284:1-3). The millet-corn ripening, coveys of green parrots gathered upon the big rock, to seize and eat the corn (Nar.206:1-3). The ichorous tusker, mistaking a dark and rough boulder to be its mate, tried to embrace it (Aink.239:1-2). The wild-boar seized the mountain-paddy and ate it, after charging against the watchmen beside the rock in the hillside (Aink.267:1-3).

Turai - 1. Nīrtturai (Water-front /ford)

The elephant disliking the yard went to the ford to drink water, making it turbid (Puram.23:1,2). Auvaiyār praised Atiyamān neṭumān Añci saying that he was dear to her like a bull-elephant in a water-front, submitting to the urchins who washed its white tusks (Puram.94:1-3). The water-front became turbid as weapons of war were washed in it (Puram.345:4).

Groups of fasting people, worshipped the divine feet of Lord Tirumāl, after bathing in the cool water-front (Pat.31:6,9). The waters of the river, carrying its burden of *naṇai* vines, *narantam* grass, *akil* and Sandalwood, rested at every ford before proceeding further (Poru.235,239). The waterfront looked pretty as a picture because of the pollen, red as cochineal insects, shed upon it by the *kaṭampa* trees (Ciru.70-73). Women, bathed in the water-front, with their bevy of playful companions (Peru.311,312). The maid said that like a bull that had mated with its cow, the hero came along with them right up to the water-front before going back (Kuri.235,237). A grove there was, of *marutam* trees, close to the broad sandy water-front of Vaikai river (Akam.36:9,10). The hero assured his heart half-way across the wilderness that he would embrace his beloved oftener than there were sands in Karūr water-front on the banks of An Porunai (Akam.93:16-23). As the water-front was agitated by the fight of the otter with the scabbard-fish, women left their pots on the bank, and began a choric dance (Akam.336:4-9). The jackfruit dislodged by the male-monkey was carried by the stream to the water-front (Kuru.90:4,5). The tresses of the heroine were curly and dark, like the fine black sand in the big water-front at Uṇaiyūr (Kuru.116:1-4). At the bright water-front of the stream, the elephant charged against the tiger and fought with it (Nar.65:4-5). The village had a cool ford beside which the storks that had fed on carp, rested on piles of paddy sheaves (Aink.9:4,5). The hero sported with his hetaerae in the water-front overgrown with tall blossoming *marutam* trees (Aink.33:2,3). Garlands were woven with trumpet-flowers growing on the sandy water front beside the

dune heaped up by the jungle-river (Aink.361:1-3). The black beetle that had mated with its female, disliked to stay on the slanting flower that had bloomed in the water-front (Kali.101:13,14). Bull-fighters leaped into the arena, after praying to the deity dwelling in the water-front (Kali.101:13-14). The river carried pearls, gems and jewels towards the women bathing in the waters of the ford (Pari.16:5-10). Iruntaiyur was situated near the water-front where the people of Maturai welcomed the waters of the river, after it had rained on the mountains (Pari.Ti.1:1-5).

2. *Kaiarrurai* (Sea-front)

The cob-swan after preying on loach-fish in Kumari seafront, went towards the northern mountains (Puram.67:1,6,7). Ilavantikaippalli tuñciya Nanmāraṇ was blessed by the poet that he might live for days more numerous than the sands heaped up by the winds on the wide sea-front before Tiruchentūr of Lord Murukaṇ, laved by the waves of the sea (Puram.55:17-21). The Cēra country had big sea-fronts beside the groves on the shore (Pati.39:5,6). In the sea-front with groves made pretty as a painting, with tiger-claw and *punnai* flowers carpeting it, women used blue-lilies to beautify their leaf-skirts (Akam.70:9-12). In the big sea-front at the estuary where Kaviri debouches into the sea, the waves flowed shore-wards with shrimps, and ebbed back with garlands (Akam.123:11-13). The pilot directed his sailing vessel in the wide sea-front with sand-banks, by the light kept in the storeyed mansions (Akam.255:5,6). As the crabs came out of their holes, the sea-front grew silent in the absence of any traffic (Akam.350:3-5). The heroine said that the hamlet beside the sea-front, was not suitable for their stay

(Kuru.145:1). The hero traversed the dark backwaters beside the sea-front with a grove, where the crocodile prevented the passage of travellers (Kuru.374:1-4). The sea-front was pictureque with beetles buzzing at jumbo-fruit mistaking them to be of their own kind; crabs seizing the beetles, taking them to be fruits, they hummed in fear; but when the storks in search of prey came on the scene, the frightened crabs scuttled away (Nar.35:1-7). At the sea-front, the shrimp grew scared of the screw-pine flower haunted by bees, mistaking it to be a white-heron (Nar.211:7,8). The lovely flowers of the *punnai* tree decked with beauty every sea-front (Aink.117:2-4). Tōṇṭi had a cool sea-front, haunted by the humming bees (Aink.172:2). The *neytal* tract had a sea-front, where on a stretch of sand, women danced the choric dance (Aink.181:2-4). The surging wave at the sea-front cast fish upon the shore (Katu.121:20-21). The sea-front lost its brightness as the bees had left the flowers in the back-waters (Kali.134:7).

3. *Kūrupātu* (Kind/ variety/ theme)

The minstrel singer who came to Valvilōri the great chief sang the twenty one kinds of musical modes in order (Puram.152:19,20). Kallil Attirayanar sang the praise of Ātaṇuṅkaṇ saying that Cōṇāṭṭu Pūñcārrup pārppāṇ kaupiyaṇ Viṇṇantāyaṇ came of the family of very learned men who had performed well, all the twenty one kinds of vedic sacrifices in proper order (Puram.166:8,9). Minstrels played on their *yals*, having learnt thoroughly all the rare varieties of musical modes (Akam.331:10,11).

4. *Pakuti* (Part)

Salt-merchants drove their carts drawn by the

bulls across parts of the tract that were steep (Akam.173:10).

5. Panikkalam (Workshop)

Auvaiyar said to Tontaiman ironically, that the spears of Atiyaman had gone to the workshop
 ... their points blunted in the

ill

re

in the
 from

Turaikkurumāvir Pālaṅkorraṇār - Pulavar (A Poet)

The explanation for his name is not known. In the only poem composed by him Narriṇai (286) the maid comforts the heroine growing leaner owing to the separation from their hero. She tells her mistress that it is only to earn wealth for his friends and relatives and to get ornaments for her arms, that the hero has gone abroad.

Turaipōtal - Murrutal (To complete/ to accomplish)

Valiant Akkuraṇ was an accomplished auxiliary who went as an ally of the hundred Kauravas (Pati.14:6,7). Kapilar hailed Celvakkatuṅkō Vāliyātaṇ as a victorious monarch accomplished in all branches of warfare (Pati.62:9). The wise teachers were well-versed in ancient lore and holy sacrifices (Matu.760, 761).

Turaiyūr - Ōr ūr (A town)

Turaiyūr Ōṭaikkilār blessed Āy that he might live for days, more numerous than the sands on the water-front at Turaiyūr with cool sluices (Puram.136:25-27).

Turaiyūr Ōṭaikkilār - Pulavar (A Poet)

His given name remains unknown. He belonged to a farmer's family at Turaiyūr on the banks of the Kāviri. In the only poem composed by him (Puram.136), he lists out his wants requesting Anṭiraṇ to give him wealth to relieve his poverty.

Turaiva/ Turaivar/ Turaivaṇ Turaiyai utaiyavaṇ (Lord of the Ford)

The maid addressed the hero as lord of the coast, where fisherfolk filled the vessels of suppliants with fish, and selling the rest, slumbered on the sand-dunes (Akam.30:8-11). The heroine in exceeding passion requested the crab to go as her envoy to the lord of the coast where the beetles, sated with the ambrosial pollen of the blue-lilies in the backwaters, became too tired to fly (Akam.170:4-8). The maid said thus on the return of the hero from his paramour: "The heroine, ashamed of the wickedness of the Lord of the cool ford, covers it up before others, chaste wife that she is" (Kuru.9). The heroine said to her maid in the hearing of the hero waiting by the wall outside: "If you meet the lord of the cool fords where the stork on the *punṇai* tree, sated with the fish in the backwaters, prefers blue-lily and ears of paddy, do not, my friend, chastise him for neglecting me thus" (Kuru.296). "Few were the days on which the heroine was graced by the hero, Lord of the coast, where the waves ruined the tiny dwelling of the crab at the root of the tiger-claw tree; but the gossip that arose

in consequence, is great indeed", said the maid (Kuru.328). The maid said to the heroine, with the hero waiting by the wall outside: "Why are you distressed thus at the gossip of the people; this village knows only that the lord of the cool ford, where the stork lays its eggs on the broken crossbar of a salt-cart, adorned you with a garland of blue lilies" (Nar.138). The maid conveyed the glad tidings of the marriage of the heroine with the hero, thus: "I came to know just now that the Lord of the shore where the *punnai* blossoms left on the trees after being culled for wreaths, grow into unripe fruit, is going to become your husband" (Nar.278). The maid said to the heroine: "There is no danger of your being confined to the house by your mother; for your painful longing to embrace the lord of the ford, where the storks fly away scared by the sound of the ripe palmyrah-fruit falling into the slush, has been mistaken by the village, to be due to something else" (Nar.372). The maid happily referred to the fine match of the loving pair, the hero, lord of the ford where the *punnai* blossoms along with the tiger-claw tree, and her beautiful mistress with her golden complexion (Aink.103). The heroine said to her maid that the lord of the cool shore, where the hero had sported with them, had come stealthily to her side unnoticed by her mother (Aink.115). The heroine unable to bear her anguish, said to her maid: "The false promises made by the lord of the shore where the white-streaked crow preys on the small fish have taken my bracelets away" (Aink.165). The maid chastised the hero, lord of the cool shore, for his callous neglect of the heroine to whom he had made love earlier, accusing him as an unworthy person; informing him of the anguish of her mistress at the delay in the marriage,

she urged the hero to expedite it (Kali.125:16-19). The maid urged the hero to arrange forthwith for his marriage with the anguished heroine, thus: "Lord of the coast, where the waves, like tuskers attacking a fort, destroy the sand-heaps, with the right-spiralled conches as the tusks and the wind as the driver; it ill-becomes your family, fame and your fidelity, to neglect my lady thus: therefore, drive fast your chariot to relieve her pain" (Kali.135).

Tunpam / Tunpu - *Varuttam/ Allal* (Pain/ anguish/ distress)

Peruñcittiranār said thus to Kumaṇan soliciting gifts: "I desire to go home riding on an elephant, so that my suffering and emaciated wife with lack-lustre eyes, may marvel at your wealth" (Puram.161:10-20). The waves of the sea relieved the distress of the crab, harassed by the women during their play (Kuru.316:4-7). The sound of the chariot-bells of the hero was heard, relieving the painful anguish of the waiting heroine (Aink.102). People said: "O eventide! It is not worthy of you that you should distress the women already in anguish at the separation from their lovers" (Kali.148:10,11).

Tunnam - Taiyal (Stitching)

Nits and lice teemed between the stitched patches in the tattered rags of the suppliant, resembling the side of a *yāl* (Puram.136:1-3).

Tuni - 1. *Veruppu / Ūṭalil tōṇrum varuttam* (Dislike/ the misery of lovers in sulks)

Holy seers of great wisdom, had minds free from hatred of others (Mur.137). The suppliant went in search of patrons, hating himself for his condition (Cir.38-40). The heroine said to her maid that she was unable to bear the anguish of separation from her lover who

had gone beyond the mountain, though she had lauded his good qualities and his friendship, free from any hatred (Akam.241:1-3,16). The heroine declared that if she did not seek the hero, with a sorrow-laden heart, she would slowly disintegrate (Kuru.290:3,4). The heroine refusing permission to the hero said that she would sulk with him as if she were sad, though the lord of the hills was dear to her (Nar.217:5-7). The maid said to the hero about to part from the heroine: "My lady, who gets upset even if you were to harass her with playful threats of departure, will surely die if I were to tell her about your going abroad in order to **earn wealth**". Thus the maid prevented

the hero from his journey (Kali.10:7-10).

2. *Pulavi* (Sulking)

The paramour of the hero said thus in the hearing of the friends of the heroine: "Even if he does not favour me with his amorous union ending my sulking, life is sweet to me, if I could but to see him" (Nar.216:1,2). Elderly matrons said to the heroine: "Give up your sulking and be happy with him who fears the redness of your eyes; if you overdo your sulking, his pleasure in your love will be affected" (Pari.6:96,98). Vaikai of the Pāṇṭiya, Lord of the South, would cure all kinds of sulking by lovers (Pari.20:96,97).

Tu

Tū - 1. Valimai (Strength)

Kings who were unafraid of anyone's strength, however gave tuskers and ornaments as tribute to Ilanceral Irumporai and obeyed his orders (Pati.90:5-8). The maid addressed the heroine as a weak-woman without strength (Nar.154:7). The heroine grived, as the hero parted from her, making her lose her strength (Kali.146:16,17).

2. Ūn (Flesh)

The dark drum-head was pierced by an arrow with flesh sticking to it (Pati.51:33).

Tūkkaṇṇkurii - Tūkkaṇṇkuruvi (Weaver-bird)

The right-whorled conch hung on one side of the house like the nest of a weaver bird (Puram.225:11,12). The maid said to the heroine: "Now that your true love has been revealed to your parents and my lord too has come asking for your hand, this village which had been till now more crazed than the intricately woven weaver-bird's nest on the palmyrah-tree, has changed its attitude towards you for the better" (Kuru.374).

ūkkili - Manattāl Tūkkutal Illāavan (Thoughtless person)

The maid said to the heroine: "The thoughtless person who has no spirit in him as he unashamedly bows in the presence of others, will bow before us even when we look at him" (Kali.63:1,2).

ūkku - Eluvakaippaṭum tālavakai (Measure in music of seven kinds)

The lofty lord Murukan was worshipped in a frenzied dance with music played on diverse instruments, but all of them to the beat of a uniform measure (Akam.382:4-8). Poets adored the great God thus: "O Blue-throated One! When you dance the *Pāṇṭaraṇkam* will Goddess Umai provide the proper measure for the music?" (Kali.Invo.9,10).

Tūṅkal - 1. Aṇantar (Drunken stupor)

The bodyguards of the king, with cloth covering their heads and bodies, went round the war-camp at mid-night in a drowsy state (Mul.53,54).

2. Āṭutal (Dancing)

The maid asked the heroine in the hearing of the hero waiting by the wall: "What will happen to us if our mother, were to arrange for a frenzied dance to find out the cause for your malady with the *velan* dancing like a mechanical doll operated by an expert puppeteer?" (Akam.98:6,10,18-21).

3. Tonkutat (Hanging)

The palmyrah tree has long fronds and hanging leaves (Nar.135:1).

4. Taṅkutat (Staying)

The crow having eaten the sacrificial ball of cooked rice from the courtyard of a house seized the shrimp from the market and perched upon the mast of a vessel staying in the harbour (Nar.258:3-10).

Tūṅkalōriyār - Pulavar (A poet)

With the given name Ōriyār, this poet might have belonged to a place called Tūṅkal, three poems are in his name: Kuruṇṭokai 151 and 295 and Nārṇinai 60. In the first poem the hero tells his heart that parting from the heroine will be the end of his youth. In Kuru

(295) he has described how the hero who led a frugal life with the income from a single cow, became very prosperous after his marriage to the heroine. In Nar.(60) he has painted well a farmer's life.

Tūṅkiyavar - *Āṭinamakaḷir* (Dancing woman)

Minstrels were guided to go to the coastal town where if they sang the praise of the Lord of Kiṭaṅkil, they would get from every house along with the women dancing to the sound of flute- music, the fried meat of *kuḷal* fish (Ciru.153,160-163).

Tūṅkeyil - *Vāṇiṭattut toṅkiyavāṇirunta eyil* (Fortress hanging in the sky)

Mārōkkattu Nappacalaiyār said to Cōḷaṇ Kuḷamurṭattut tuṅciya Kiḷḷivaḷavan: "Your slaying the foes here, is not such a great thing, if one thinks of your ancestors who had destroyed the hanging fortress in the sky, feared even by the Dēvas, enemies to the Acuras" (Puram.39:5-7).

Tūṅkeyil eṇinta toṭittōḷ Cempiyaṇ - *Cōla vēntaṇ* (A Cōḷa monarch)

Itaikkalī nāṭṭu nallūr Nattattanār has referred to this monarch as a well-reputed king known for his stout hands and tall chariots (Ciru.81,82). Mārōkkattu Nappacalaiyār in Puram (39). marvels at his remarkable feat of destroying a hanging fortress in the sky.

Tūṅku koḷai - *Mantakati* (Slow movement)

The drum had a slow-moving beat suitable for dancing (Pati.43:30).

Tūcu - *Uṭai* (Dress)

Women were dressed in garments gay like peacocks (Pat.148-150).

Tūṇ / Tūṇam - *Kampam* (Pillar /post)

A tall post was erected as the sacrificial pillar in a place marked in the shape of an eagle recumbent (Puram.224:8). A pillar stood in the hall of sacrifice where learned brahmins had gathered (Puram.400:19). The heroine's bosom was rare and not to be seen by other eyes, like the tall and beautiful well-guarded sacrificial pillar with rope tied round its middle, erected by Lord Paracurāma for his great sacrifice in fulfilment of his vow (Akam.220:5-9). Lord Tirumāl is adored by devotees as the Great God (Narasimha) who manifested out of a pillar with a thunderous sound, whose sharp claws tore into the body of Hiranya and broke it into pieces (Pari.4:17-21).

Tūṇṭil - *Mīṇ piṭikkum karuvi* (Fishing rod)

The drummer-bard's wife sold the fish caught with a fishing rod, and prepared sour porridge for food (Puram.399:15,16). In the fishing hook with large rod and line, the red-eyed *varāl* fish looking like the trunk of a cow-elephant was caught by anglers patiently standing in one place (Malai.456,457). The bamboo pulled and released by the wild elephant, shot upwards like a fishing rod after catching fish (Kuru.54:3,4). The bamboo bending under the monkey's weight, shot up when it leapt from it, even like a fishing-rod after catching fish (Aink.278). The hero ensnared the hetaerae, using his minstrel-companion as a fishing hook to catch them (Kali.85:22-24).

Tūṇi - 1. *Amparāttūṇi* (Quiver for arrows)

The Cēra king had fiery arrows kept inside his quiver, like snakes inside an anthill (Pati.45:1,2). Arcuṇaṇ had a quiver which contained the arrow that burnt the Kāṇṭava forest (Ciru.238,239). The clusters of tubular flowers

with tender leaves of the mahua tree looked like quivers of arrows with opened at the top (Akam.225:10,11).

2. *Marakkāl* (A measure for corn)

The hero said to his heart intent on going on a journey in order to earn wealth, that he would not leave the heroine, even if he were to get vast wealth seven times as huge as the earth engirt by the seas taken as a single large measure (Nar.16:7-10).

Tūtu - 1. *Ceyti viṭuppu* (Embassy /message)

Auvaīyār sang in ironical praise of Toṇṭaimān's bright and polished weapons in his armoury, when she went to him on an embassy with a message from Atiyamān (Puram.95). The brahmin often went as an envoy carrying messages for others along the track full of rocks resembling the lines of donkeys of the salt-merchants (Akam.337:6,7). The hero said to his heart: "Our beloved has not yet softened towards us; the only way to communicate our feeling and melt her heart in pity, is to ride a horse of palmyrah leaf-stalk" (Kuru.182:1,6,7). The maid said that many other suitors had been sending envoys seeking the heroine's hand in marriage (Nar.165:9). The fostermother said to the goodmother of the heroine that a messenger came with the glad tidings that their daughter would be coming home that day with her husband (Aink.400:5,6). The maid said to the heroine: "Midsummer has arrived as the envoy of our lord; let us prepare to honour it suitably" (Kali.32:13,18,19). Swarms of bees sent as the messengers of the loving women, returned along with their lovers to their side (Pari.8:36,37).

dove said to eat pebbles)

Kuyils, shunning the smoke of the sacrificial fire, flew away with their females to live with pebble-eating doves in the fane sacred to Goddess Kāli (Pat.55-58).

Tūtai - *Cirukalam* (A small vessel)

The tender heroine played with a small wooden vessel and her doll (Kali.59:5,6).

Tūmpu - 1. *Peruvaṅkiyam* (Bamboo-pipe)

Vanparanar asked the minstrel to play the bamboo-pipe with holes, shaped like an elephant's trunk, in honour of Valvilōri (Puram.152:15). A big musical pipe was made by cutting the joints of a bamboo (Pati.41:4). In Nannan's palace, music flowed out of the open stops of the big bamboo-pipes (Malai.533). Herds of deer, uttered cries that sounded like the music from a big bamboo pipe (Akam.82:5). The thirsty elephant trumpeted, raising its trunk aloft, like a big bamboo-pipe in the midst of other musical instruments (Aink.377).

2. *Uṭṭulai* (Hollow)

Sweet toddy matured inside the hollow bamboo-pipe (Pati.81:21). Food was packed by cowherds in hollow bamboo-pipes hanging round the necks of bulls (Akam.253:14-16). The fresh blooms of the convolvulus with holes in them fell off their stalks (Kuru.282:6). People seeing the freshes in the river Vaikai, in floods after the heavy rains, shouted that the clouds in the sky had holes in them (Pari.7:30).

Tūmam - *Tūmakētu* - 1. (Comet)

Kapilar praising Pāri's Parampu country, said that the rains never failed there, even if Saturn were to smoke in the sky and comets were to appear in all directions (Puram 117:1,7,10).

2. *Pukai* (Smoke)

The bull let into the arena by herdsmen, became enraged at the smoke, and charged like a murderous tusker (Kali.104:42-44).

Tūyar - *Mācarṛavar* (Blameless person)

The sulking heroine said angrily to the hero returning home after a visit to his paramour: "Your women are pure and blameless and fragrant, having recently delivered a child, I am unfit for your company, like a goblin" (Aink.70:45).

Tūyavan - *Kurramaravan* (Blameless person)

In the Vaikai sports at Maturai, a certain blameless youth was seen imploring his wife to tell him what wrong he had committed to merit her anger (Pari.12:61).

Tūr - *Aṭippakuti* (Base)

Lord Tirumāl's weapon, the Discus, severed the heads of the Demons, like thousands of bunches falling from the palmyrah trees, whose root and base and fronds remained untouched (Pari.2:42,43).

Tūrppol - *Tūrkinṛavaḷ* (Filling up)

The maid jocularly referred to the heroine's tender youth, thus: "Haven't we seen our lady, in a pet, angrily filling up the sea with sand because it had washed away her playing doll?" (Aink.124).

Tūriyam - *Vācciyam* (Musical instrument)

Musical instruments sounded during festivals in honour of the fearsome deities when sacrificial oblations were given to them (Matu.458-460)

Tūval - 1. *Nīrtuvalai* (Spray)

The *punnai* tree grew luxuriantly because of

the waterdrops sprayed on it by the waves of the sea (Puram.24:7). The hero going away from the heroine, drank only the water-drops sprayed by the wind as it blew upon the sweet floods of the jungle-river, carrying flowers (Akam.133:10-12).

2. *Malai* (Rain)

Fed by rain, the fresh buds of the red glory-lily bright as fire, burgeoned luxuriantly (Malai.145,146). The hero came armed with his sword, bright as a garland drenched in the rain (Aink.206:3).

3. *Tūvutal* (Scattering)

As it rained, scattering cool drops everywhere, no one drank water from the pitchers (Netu.64).

Tūvi - *Ciraku* (Feather)

The old woman's grey hair was like the white feathers of a crane (Puram.277:1,2). *Maḷavar* delighted in wearing a garland made of the Peacock's feathers (Akam.249:12). The doves living in pairs with soft close-set feathers, were frightened by the bursting sound of the fruit of the spurge-plant in the track (Kuru.174:3). Warriors tied to their arrows the feathers that came floating down as the spotted old vulture beat its wings (Nar.329:4-6). The red feathers falling from the wings of the silly-gaited stork that had gone to see the white heron's fledgling, floated down to the backwaters (Aink.156:1-4). A soft bed made of fine eider-down, was spread over the cot, with its legs shaped like a lion's (Kali.13:15,16).

Tūrṛal - *Palarariyap paḷi kūrutal* (Malicious gossip)

As the villagers spread malicious gossip the heroine's fragrant forehead lost its beauty.

lustrous like the crescent's and took on the
colour of the ribbed-gourd flower
(Kali.53:14,15).

Tūru - *Putar* (Bush)

The fire engendered in the big bamboos, burnt
out the green bushes in the wood (Matu.302).
The fox frightened by the whistle of the
shepherd, ran into the short bushy undergrowth
(Akam.274:8-11).

Te

Teñku - *Tennai maram* (Coconut tree)

Urchins sated with coconuts, would try to pluck the ripe fruit of the palmyrah (Puram.62:9-11). The solitary house was thatched with the dried leaves of the coconut trees with a rough trunk like an elephant's body (Peru.352-355). The fertile grove had many coconut trees with thick bunches of fruit (Pat.8,16).

Teṭāri - *Taṭāripparai* (A kind of drum)

Player-minstrels seeking gifts went singing from place to place, beating on the clear-toned head of their *taṭari* drum resembling the foot-mark of an elephant (Puram.368:14-16).

Teṇṭiraip parappu - *Teḷinta alaikaḷ poruntiya parappu* (Sea)

The sea-front at Toṇṭi harbour was washed by the clear billows of the wide sea (Akam.290:13).

Temmuṇai - *Pakaippulam* (Enemy territory)

Aricil kiḷār singing the praise of Peruñcēral Irumporai said: "Flags will not flutter any more from the tall chariots even in the territories of your enemies" (Pati.80:14-17).

The *Kocar* warriors destroyed enemy territories, to the sound of their war-drum (Akam.297:7-10).

Teyva utti - *Cīṭēvi eṇṇum talaikkōlam* (An ornament for the head)

Fearful celestial damsels danced wearing in proper places, conch-shaped ornaments for the head as well as the ornament called *cīṭēvi* fixed

to their fine, uniform and curly locks of hair (Muru.20,23,41).

Teyvakkāṭi - *Teyvattiṟkkuc ceyyum ciṟappu* (Festival in honour of a deity)

In Pāṇṭiya country, cowherds celebrated festivals in honour of the Deity, praying that the Pāṇṭiya Monarchs might be unfailingly blessed with the produce of the land, the pearls yielded by the sea and other things, adding to their prosperity (Kali.105:1-6).

Teyvattāmarai - *Teyvattanmaiyaṭaiya tāmarai* (Divine Lotus)

The beetle hummed sweetly embracing its mate from the golden coloured pericarp, surrounded by crimson petals, of the divine lotus flower, its breast-like bud blossoming like a beautiful face (Ciru.70-78).

Teyvattut tiṟaṇ - *Teyvaṅkaḷiṇ kūṟupāṭukaḷ* (Aspects of Deities)

The maid comforted the heroine thus: "Do not worry yourself if you should implore the sweet cloud to pour rains or the fierce sun to abate his heat, or the swift wind to blow favourably, to make our lords journey pleasant; the Deity with its various aspects will surely help you, as a chaste wife" (Kali.16:12,16,19).

Teyvapiramam - *Teyvattanmaiyaṭaiya piramaviṇai* (The sacred Brahma viṇa)

Some of the devotees proceeding to the Red Lord Murukan's temple at Tirupparaṅkunram, played on the sacred Brahma Viṇa in honour of the God (Pari.19:40).

Teyvam - *Kaṭavul* (God)

Kāvirippūmpattinattuk Kārikkannanār praised the goodly sight of Cōlaṇ Kurāppaḷḷi tuñciya Peruntirumāvaḷavaṇ and Pāṇṭiyaṇ Velliyaṇ-palattut tuñciya Peruvaluti seated together, com-

paring it to the glorious sight of the Milk-white God (Balarāmā) with his palmyrah-flag and the Blue-hued God of the Discus (Tirumāl) standing together to bless devotees (Puram.58:14-17). The poet eulogised Ilañcerai Irumporai saying that his foes, afraid of his powerful enmity, would seek the protection of their respective guardian deities (Pati.82:1). Lord Tirumāl loved only to protect the earth with places where the four deities (Indra, Yama, Varuna and Soma) were worshipped (Muru.151,160, 161). The hero gave a promise to the heroine in the name of the Deity in Pukār with its swirling eddies (Akam.110:4,5). Evening came on, with the dark sea and the sky ruddy at sunset, as if the great gods of red and dark colours (Lord Civa and Lord Tirumāl) had appeared together (Akam.360:6-9). The lovely image of a maiden at Kolli hill was drawn by the black-eyed fearful deity of the mountain belonging to the Cēra king (Kuru.89:4-6). People yearning for an eternal life, would be able to see their deity they adored (Nar.9:1,2). The hero said to his concubine: "What sin have I committed that you should doubt me and show your anger thus? I shall clear your mind by the grace of the Deity, that I am blameless" (Kali.91: 6-8). After his natural amorous union with the heroine, the hero convinced the heroine in the name of the deity that he will not part from her (Kali.124: 18). The poet advised devotees to turn in the direction of the sacred hill Māliirunkunram and to worship it as a deity along with their parents, wives and children (Pari.15:46-48).

Teyvamaṭai - Teyvattiṟkkitum pali (Sacrifice offered to a deity)

Minstrels were given on teak leaves, cooked rice and salted meat, like sacrificial offerings to

a deity (Peru.100,104,105).

Teyvamāl - Teyvamākiya Tirumāl (The God Tirumāl)

The father of the heroine and her elder brothers, rejoicing that the God Tirumāl Himself had shown the hero to be her husband, prepared to give her away to the herdsman (Kali.107:33-35).

Teyvaviḷavu - Teyvattiṟkkuṭ ceyyum viḷā (The festival in honour of the Deity)

At Parañkunram, women performed ritual festivities, in order that they might be re-united with their husbands soon (Pari.17:42,43).

Teritīṅkilavi - Ārāyṉta iniya corṅkaḷaiyuṭaiya talaivi (Woman with choice and sweet words)

The hero told his charioteer to drive fast so that he might relieve soon the agitation of the woman of choice sweet speech! (Kuru.250:4-6).

Teriyal - Mālai (Garland)

Lord Murukan adorned with a garland made of the green leaves of the fragrant *kaṭampa* tree in the rainy season (Puram.23:3,4). Mistaking them to be flesh, the vulture seized the severed pieces of *nocci* garland stained with the blood of the slain men on the field (Puram.271:5-7). The Cēra monarch wore the leaf of the dark palmyrah's tender shoot, while the Pantiya king wore a garland of lovely neem sprigs (Poru.143-146). Kuttuvan fierce in valiant warfare, was adorned with a garland of flowers dripping honey (Akam.212:16). The potter wearing a *nocci* garland, with clusters of flowers blue as sapphire, called out to the fearful deities and crows to eat the sacrificial food offered by him (Nar.293:1-3). The Sun scorched like the fire that appeared when the Lord

God adorned with cassia-garlands, burnt the triple-cities with a single arrow (Kali.150:1-3).

Teriyilāy- Ārāynta aṇiyinai aṇinta peṇṇē (Woman with select jewels)

The hero asked the heroine: "O woman of select jewels! How can you be angry with me, when I have done no wrong?" (Kali.87:3). The hero said "O woman of select jewels! From your words, I am how clear in my mind that you have spoken the truth" (Kali.113:22).

Terivai - Peṇ /Talaivi (A woman)

The hero said; "The eyes of my beloved of select jewels, changing colour, grew agitated and shed copious tears that prevented my chariot from leaving the place" (Kuru.256:7,8).

Teru /Teruvam /Teruvu - Vīti (Street)

Nampi Neṭuñceliyan drove his chariot along the big streets of the town (Puram.239:14). The streets became dusty because of the frequent passage of the chariots (Puram.345:2). The coastal town where numerous fishermen lived, had many streets with storeyed mansions (Peru.323,336). The city had streets with houses on either side, charming to the eye, where people lived with good things and food in plenty (Matu.16-20). In the old city with high mansions along the streets wide as a river, sturdy foreigners roamed about, drunk with toddy (Netu.29-35). In Pukār city, there was a ware-house in a broad street near the shore inhabited by fisherfolk (Pati.118, 119,133). The heroine exposed the extra-marital liaison of the hero, by speaking to him about her son who was fondled by a hetaera in the street where chariots plied (Akam.16:5,6,10,11). The heroine said to her maid, that the hero meeting

her in the middle of the broad street; seized her hand adorned with golden bangles (Akam.356:4-6). The maid refused permission to the hero to enter into the heroine's house charging him to avoid going to their street giving rise to the evil gossip of the village (Kuru.139:5,6). The potter proclaimed to all the people in the street broad as a river, the announcement about the coming festival (Nar.200:3,4). The heroine sent her son in the care of her maid to play in the sandy wide street with other boys of his age (Kali.83:3-4). The city resembled the lotus that appeared in the navel of Māyōn, Lord Tirumāl, its streets resembling the fine petals (Pari.Ti.7:1-3).

Terumaral - Culanru tiritāl / manacculaṭci (Revolving /agitation of the mind)

The hero said to himself that his beloved would be agitated in mind at his going away from her (Akam.289:5,6). The hero said to his charioteer to drive fast the chariot to relieve the agitation of his beloved, anxious for his return from abroad (Kuru.250:4-6).

Teruḷ - Telital (Clarity of perception)

The hero said to others round him: "I have revealed my distress; if you were to look at it with clarity of perception and make the beloved favour me with her grace, it will redound to your credit and good name" (Kali.40:30-34).

Terulāmai - Teliyapperāmai (Lack of clear perception)

The hero did not want to proceed cruelly and heartlessly on his journey in search of wealth, as the heroine did not have the clarity of perception to consent to his departure (Akam.370:1-4).

Tev /tevvu - Pakai /pakaivar (Enmity/enemies)

Nalliyakkōṭaṇ made his enemies surrender their territories to him, with his victorious strength (Ciru.246). The Red Lord Murukaṇ, hurled his great spear at the enemy-mountain and shattered it to bits (Pari.19:102,103).

Tevvar - Pakaivar (Enemies)

Kārikkilār said to Pāṇṭiyaṇ Palyākacālai mutukuṭumip Peruvaḷuti; "Vanquishing the forts of the enemy territories with your war-elephants, give away the booty as gifts to suppliants and solicitors; may your royal canopy, bend low only when you circumambulate the temple of the Three-eyed God" (Puram.6:11-18). Uṛaiyūr mutukaṇṇaṇ Cattanaṛ said to Colan Nalankilli that his enemies were those in the forest where the jungle-rooster woke up from their slumber, the watchmen of the millet-field (Puram.28:8-10). Memorial-stones were erected in honour of the warriors who were killed in their encounter with their foes after slaying their elephants (Puram.335:9-11). The heads of the enemies were powdered like pepper with pestles (Pati.41:20,21). The foes of Karikalan, who were ignorant of his might, became his obedient servants after they knew the power of his arms (Poru.133). Toṇṭaimāṇ gave to suppliants the golden saddles along with the horses left behind by his enemies fleeing before his power (Peru.490-492). The fishermen of the south fought fiercely with their foes striking fear into them (Matu.139,140). Naṇṇaṇ cut down the vanguard of his foes invading their distant territories (Malai.86,87). The bandits, enemies to the wayfarers, after slaying the travellers in the tract beyond Pāṇaṇ's country, washed their blood off their weapons (Akam.113:17-19). Puṇalvāyil belonged to one

Virāaṇ, who had destroyed his enemies who came against him (Nar.260:6,7). The heroine said to her son: "Be like your father in defeating the enemy in the battlefield; do not take after him, in his extra-marital liaisons" (Kali.86:13-16). The weapon in the hand of the Red Lord is the spear that destroyed the foes (Pari.21:8,9).

Tevvir - Pakaivarkaḷē (Enemies - Vocative)

Maruttuvaṇ Tāmōtaraṇār addressing the enemies of Piṭṭaṇ of the sharp spear, asked them to avoid going near him in battle (Puram.170:8,9).

Teviṭṭal - Umilappattatu (That which is spat out)

The white foam spat out from the horses' mouth, resembling blobs of butter during churning, dangling like a spider's web, stained the chest of the hero (Akam.224:5-9).

Teli - Ōcai (Sound)

The village of the cowherdess was within hearing distance of sound of the butter-milk being shaken with fingers* in the curds-pot (Kali.108:35).

Teli - Telivu (Clearness)

The rain poured by the cloud that had sucked the waters of the sea, washed clear the blood-stained tusks of the elephant that had fought with a tiger (Pari.20:1,4,5).

Tejivaral - Tejivu perutal (Becoming clear)

The river Vaikai, running turbid in the rainy season and becoming clear and limpid in summer, did not have a uniform flow throughout (Pari.11:72,73).

Tēlivu - 1. *Tērram* (Consoling)

When the hero tried to console the heroine before his departure, the maid told him to keep his comforting words to himself, leaving her mistress to suffer alone (Nar.345:10).

2. *Tulakkam* (Limpidity)

The sweet waters of the river Vaikai, lost their limpid transparency, and became turbid like a field where tuskers had battled (Pari.10:110,111).

Tērkū - *Ten tīcai* (The southerly direction)

The territory under the jurisdiction of Pāṇṭiyan Palyākačālai mutukuṭumip Peruvalūti was bounded in the south by the great Kumari river (Puram.6:2). The flame of the lamp bent low towards the south whenever the cold north wind blew (Netu.173-175). The rainy season came when the clouds rose towards the south and poured heavily (Akam.13:12,13).

Tērrī - *Tiṇṇai / Mētai* (Platform)

Short-bangled women played with golden dice on the elevated dune, looking like a platform (Puram.36:3,4). The maid encouraged the heroine to proceed with her proposed elopement with her lover, even if the flowering plants on the raised ground were to fade and the purslane-creeper were to wither at her departure (Akam.259:11-14). The good mother of the heroine grieved on seeing the empty platform with the *nocci* plant with sapphire-flowers where her daughter used to play (Nar.184:6-9).

Tēral - 1. *Alittal / varuntutal* (Harasing /destroying)

The Cēra monarch Peruṇcōṟṟutīyan Cēralātan had great strength; he could destroy his

enemies; but he could also show mercy to them (Puram.2:8). Lord Rāmā had a great power to destroy his enemies (Puram.378:18). Lord Muruka is known for his rare power to destroy his foes (Akam.13:3). Poraiyan had an army which could not be destroyed by any of his foes (Nar.18:4,5). The tyrant king had a natural tendency to harass his people (Kali.146:2,3).

2. *Vemmai* (Heat)

The warrior who had earlier delighted in loosening the jewels of women, later became an ascetic who dried his matted hair, in the heat of a fire fed by faggots (Puram.251:3-7). Devotees hailed Lord Tirumāl "Lord! You are the heat within fire!" (Pari.3:63).

3. *Taṇṭittal* (Punishing)

Among the defects to be avoided by an impartial ruler, excessive punishment of wrong doers is also one (Pati.22:3,4).

Tēruvaral - *Vekutci tōṇṇal / Accam tōṇṇal* (Showing angry /fear)

Poet Mōcikīraṇār praised the noble nature of Takaṭūreṇṭa peruṇcēral Irumpoṟai who did not show any anger towards himself when he unwittingly slept on the dais for the royal drum, but fanned him as he slept (Puram.50:7-10). In the wild track, vultures fearfully pulled out the entrails of the dead soldiers whose lives had entered into a higher world whither the heroes went (Aka.77:9-12). Anni Miṇṇili, wreaked vengeance fearfully on the *Kōcars* by having them killed at Aluntūr with the help of Titiyan (Akam.196:9-12).

Terutal - *Alittal* (Destruction)

The hero parted from his beloved in order to

earn wealth, so that he might destroy those who disrespected him and vanquish his enemies (Kali.11:2-4).

Teruvar - Pakaiyar (Enemies)

The warrior destroyed all the enemies whom he came across in the battle-field like a crippled bull abandoned by the salt-merchants consuming all the available grass around it (Puram.307:7-10).

Teruḷ - Oru koti vakai (A kind of creeper)

After the downpour in the rainy season, the *teruḷ* vine blossomed like the spots on an elephant's forehead (Puram.119:1,2). The fine cluster of *teruḷ* flowers in the dark bushes after rains changed colour and became white when the rainy season came to an end (Nar.302:3-5).

Tenkataḷmuttu - Tenkaḷalirpiṇanta muttukkaḷ (Pearls from the southern sea)

Pearls engendered by the southern sea were piled up in the coastal town (Pat.189,192).

Tenkumari - Tentiḷaikkaṇ Kumari (Kumari in the South)

The territory bounded by Kumari in the South and Himālayās in the North, and the seas in the East and the West, was ruled by the ancestors of Yāṇaikaṭcēy māntaraṇcēral Irumporai (Puram.17:1,2).

Tentiḷai - Terkkuttiḷai (Southern direction)

The greatness of Āyakuṭi was highlighted by poets thus: "The Himālayās being in the north, the earth will roll off balance but for the great Āyakuṭi in the South" (Puram.132:7-9). The *Varukars* going before them as their allies, the *Mōriyās* came down to capture the countries in the South (Akam.281:8,9). After bathing in the

Vaikai, every one turned southwards to their homes (Pari.10:121).

Ten paratavar - Tentiḷaikkaṇ vāḷum paratavar (Chieftains ruling in the South)

Pāṇṭiyaṇ Neṭuṇceḷiyaṇ was hailed as the great king who subjugated the Paratava chieftains of the south and made them his feudatories (Mātu.144).

Ten pavvattu muttu - Tenkaḷalil piṇanta muttukkaḷ (Pearls engendered in the southern sea)

Nāñcil Valluvaṇ was adorned with pearls taken from the southern sea (Puram.380:1).

Tenpulaṅkāval - Pāṇṭiya nāṭṭu āṭci (The rulership country of the Pāṇṭiya)

Ollaiyūr tanta Pūtappāṇṭiyaṇ swore thus: "If I do not defeat my enemies in battle, let me no longer be a Pāṇṭiya ruler; may I be born in a family which guards the hardy tracts of others" (Puram.71:5,18,19).

Tenpulaṅkāvalar - Tenpulattai āṭci ceypavar (Rulers of the south)

Maturai city belonged to Celiyaṇ of the swift chariot, of the royal line of rulers of the southern country (Ciru.63-67).

Tenpulam - Tentiḷai (Southern direction)

Even if the planet Venus were to go in a southerly direction, the river Kāviri fostered the land through its many channels (Puram.35:7,8). Even if he were to get all the wealth heaped up by one Vāṇan high as the hills of the south, Pāṇṭiyaṇ Neṭuṇceḷiyaṇ, would be afraid to do an evil deed (Mātu.202-204). In the cold season, the dark clouds spread over the southern lands (Akam.24:6-9). The cloud accompanied by thunder, went towards the

southern lands after it had exhausted itself by pouring rains (Nar.153:4,5).

Tenpulavālnar - Tenricaiyil vālpavar (The manes of the Dead)

Battle was begun only after removing from the field, all those who had not borne sons to perform obsequies, with memorial oblations of balls of rice and water to the manes of the dead members of their families (Puram.9:2-5).

Tenvali - Tenral (The south wind)

The windows of the mansion let in the pleasant south wind, to persons sleeping on their beds in early midsummer (Netu.61,62).

Tenral - Tenrarkārru (South wind)

The south wind carrying the fragrance of the flowers of the sal tree shaken off by it would pour them on the locks of the men traversing the wilderness (Akam.21:9-14). All along the way to Paraṅkunram from Kūṭal city, the south wind blew wafting the odoriferous scents of the blossoms of the pool haunted by bees, honey-bees and beetles, the clusters of cassia blooms, and the fragrant glory-lily flowers (Pari.8:23-28).

Tennaṅkumari - Tenricaiyilula kumari (Kumari in the south)

Kaṭalpirakkōṭṭiya Ceṅkuttuvan devastated the countries of his foes, defeating all the monarchs with their war-drums, who ruled between Himālayās in the north and Kumari in the south (Pati.43:7-11).

Tennam poruppan - Tenricaiyilulla potiyin malaikku talaivan (The Pāṇṭiya king, lord of the Potiyil mountain)

Cōlan Nalaṅkilli had the formidable power to

seize the fort of the Pāṇṭiya monarch, Lord of the Potiyil mountain, and to carve his symbol of the tiger on it (Puram.33:7-9). Picir, to which the poet Āntaiyār, belonged was in the goodly land of the Lord of the Potiyil mountain, where the farmers plucking beans, fed sumptuously upon cooked common-millet with the sour porridge made of curds and the white vēlai flowers (Puram.215:1-7).

Tennavar / Tennar - Pāṇṭiyar (Lord of the south-Pāṇṭiya kings)

Nāñcil Valluvan was the mighty commander of the army of the Pāṇṭiya king, Lord of the south (Puram.380:5). Pāṇṭiyan Neṭuñceliyan, with his tall chariots, was the lord of the south with stout arms, not unlike the cross-bar of a gate (Akam.209:3,4).

Tennavan / Tennan - Pāṇṭiyan (Lord of the south)

The Pāṇṭiya monarch, Lord of the south, had a long spear with a well-wrought blade and armies vast as the sea, that defeated hostile kings (Akam.138:6,7). Tēnūr was situated in the goodly country of the lord of the south, the Pāṇṭiya monarch with his stout chariot (Aink.54:1,3). Kūṭal city, belonged to the Pāṇṭiya king, lord of the south, adored with cool garlands and sandal paste that had dried on his chest (Kali.57:8). The heroine was overjoyed on the return of the hero, like the people of the countries who maintained good relations with lord of the south, the Pāṇṭiya king (Kali.143:57-60).

2. Irāvaṇan (Ravana, the Demon king)

The sage Agastiya made Ravana, Lord of the south, to leave Tamilnāṭu by defeating him in a musical contest (Matu.40,41).

Tēṇṇāṭu - Terkku nāṭu (Southern land)

Imaiyavarampaṇ Neṭuñcēralāṭaṇ gave as a gift to Kumattūr Kaṇṇanār a share of his revenue from his southern lands for thirtyeight years (Pati, Pa.2:F.N.).

Tēṇṇāṭu - Terkku nāṭu (The land which is to the

south)

The great Kumari river was the land that was, to the south of the country of Pāṇṭiyaṇ Palyākacālai mutukuṭumip Peruvaluti (Puram.6:2). The goodly land of the warlike Kauriyar (Pāṇṭiyar) was the land in the extreme south of the country (Akam.342: 3,4).

Tē

Tēem - Tēyam (Country/land)

Pāṇṭiyan Palyākacālai Mutukuṭumip Peruvaluti proceeding against enemy countries with his chariots, conquered them (Puram.15: 6). The countries of Cēraṇ's enemies were well defended with defensive forests and deep moats (Pari.Ti.2: 12,13). The countries friendly to Toṇṭaimān Iṇantirayan prospered with much wealth (Peru.424). Neṭuñceliyan would not fear his enemies, even if they were the Dēvas of the celestial country (Matu.200). Traders from Ionian lands brought horses by ship to Neṭuñceliyan's country (Matu.322). At Kāviriṇṇampattinam of Cōlaṇ Karikālaṇ, merchants from various countries speaking different tongues had assembled (Pat.216). Tamil kings marched with their armies against enemy countries speaking alien tongues beyond the high mountain ranges, and defeated them in war (Akam.215:1-3). The hero traversed the land with an alien tongue, where *vaṭukars* expert in archery, revelled boisterously after quaffing toddy (Akam.295:15-17). The maid said to the hero, intent on going abroad in order to earn wealth: "My lady will die before you return with wealth earned from other countries. Is wealth then dearer to you than her life?" (Kali.7:21).

2. Iṭam (Place/ Location)

Nālaikilavaṇ was an ally of the Pāṇṭiya king, going to his help in the required places when necessary (Puram.179:8). The rainbow located in the sky, was caused by the cloud which poured rains beneficial to earth (Akam.175:17,18). The bull-elephant fought

with the tiger in the hillside which was a wide place (Nar.104:1,2).

3. Ticai (Direction)

Wayfarers walking at night would be bewildered without knowing the proper direction (Malai.273). Buzzing bees flew in all directions in *mullai* tract (Akam.104:1,2).

4. Ūr. (Village)

Toṇṭaimān Iṇantirayan devastated enemy lands so that the villages were desolate without any citizens (Peru.423).

5. Kaḷ (Toddy)

Bright pots were filled with toddy (Puram.352:1).

Tēttār - Tēyattil uḷḷavar (Persons in another country)

The maid comforted the heroine telling her that the hero who had gone to earn wealth from abroad, would return soon, in whatever country he might be (Akam.127:17; 211:8). The heroine said to her heart that she yearned to join her lord even if he were to be in another country where an alien language was spoken (Kuru.11:7).

Tēettaḷ - Tēyattil uḷḷavaḷ (Woman in a country)

The foster-mother of the heroine said that her darling daughter had chosen to elope with her lover to a country unknown to them, instead of marrying from the house of her opulent father to the satisfaction of her relatives (Akam.385:17,18).

Tēkkaḷ tēral - 1. Tēṇāl ākiya kaḷḷiṇ teḷivu (Fermented mead)

Strong-bowed woodmen, caroused and revelled with their kinsfolk, quaffing fermented mead matured in long bamboo pipes (Muru.195).

People of the hilly tract, drank their fill of mature mead kept in bamboo-pipes (Malai.17). Youthful men and women drank the well-matured mead poured into beautiful bamboo pipes (Akam.368:14,15).

2. *Inimai poruntiya kaḷ* (Sweet toddy)

From one side of the Parampu mountain, descended a cataract and from the other side rolled down sweet toddy (Puram.115:3)

Tēkku - Tēkkumaram (Teak tree)

Hunter-women offered food to their guests on teak-leaves (Peru.104). In the desert-tract, the big leaves of the teak trees, withering in the parching sun, were shaken down by the west wind (Akam.143:3-5). Herdsmen would feed their guests even in days of drought offering them on teak-leaves the rice cooked in tamarind sauce, and packed in bamboo pipes hanging round the necks of their bulls (Akam.311:9-11).

Tēkkokku - *Iniya māmaram* (Sweet mango tree)

The monkey in the hill-side fed on the fruit of the sweet mango tree (Kuru.26:6-9). The bat ate the fruit of the sweet mango tree, delicious as honey mixed with milk (Kuru.201:2,3).

Tēcu - *Ceyarkkai alaku* (Artificial beauty)

Women coming to Vaikai river for bathing would clean and polish their mirrors with ghee and stone powder, and enjoy the sight of their own beauty, natural and artificial, reflected in the mirror (Pari.12:20,21).

Tēkkaṭuppu - *Tēlin nañcu kaṭuttal* (Pungent scorpion poison)

Pokuttēḷini, son of Atiyamān, fed suppliants coming to him, matured toddy that had been

fermented for many days, and pungent as scorpion poison (Puram.392:16-18).

Tēm - 1. *Tēn* (Honey)

The men in Evvi's country, danced with women, adorned with honeyed flowers of the *Punnai* tree that flourished on the seashore (Puram.24:7-9). In the land of Palyāṇaic celkeḷu Kuṭṭuvan, the floods in the river uprooted the *marutam* trees full of honeyed flowers (Pati.30:16). The forester drunk with the honeyed toddy given by his wife, forgot his guard-duty (Kuri.155). A player-minstrel said to another to take with him for Nannan Vēṇmān, a garland of honeyed flower-cluster of the sal-tree along with other flowers (Malai.128-431). The *kuvalai* flower full of honey looked bright and lovely (Akam.27:12,13). The hero adorned the tresses of his beloved with the soft clusters of honeyed flowers of the *kaṭampa* tree along with tender sprigs (Akam.221:8-10). The hero declared that he would not part from the honeyed coral lips of his beloved, fragrant as water-lily (Kuru.300:2). The young one of the monkey, hiding itself in the low branch of the *vēṅkai* tree, would suddenly seize the bowl of sweet milk mixed with honey from the hands of the heroine (Nar.379:1-5). The fragrant smoke from the sandalwood trees cut down and burnt by the *kuṛavas* spread everywhere in the hillside redolent of honey (Aink.253:1,2). The jasmine flowers worn by women were full of honey with bees swarming round them (Kali.16:6). Devotees worshipped Lord Murukan at Tirupparaṅkunram with honey-yielding flowers and other offerings (Pari.17:1).

2. *Inimai* (Sweetness)

Citizens of Maturai entertained their guests with varieties of foods along with the drupes of

jackfruit and sweet mangoes (Matu.527,528). The breasts of the heroine covered by golden beauty-spots were sweet and soft (Akam.26:13). During their clandestine meetings, even if the heroine were to give the hero the bitter unripe fruit-of the neem tree, it would taste to him sweet as jaggery (Kuru.196:1,2). The river Vaikai was referred to as a lovely woman bedaubed with fragrant and sweet sandal-paste (Pari.11:27,28).

3. Maṇam (Fragrance/ sweet smell)

The lovely foreheads of celestial damsels adorned with vermilion spots, exuded fragrance (Muru.24). The entire hillslope covered by lofty *vēṇikai* trees, exuded fragrance (Nar.259:2).

4. Vaṇṭu (Bee)

Bees swarmed over the ichor, flowing from the heads of tuskers (Pati.53:17). Bees buzzed noisily from the clusters of flowers of the *kōṇku* trees in the hillside (Akam.153:16). From the tresses of the heroine adorned with flowers of the *veṇkaṭampa* tree, bees buzzed (Nar.20:3).

5. Akilney (The oil exuded by *akil*-wood)

The heroine had applied fragrant oil exuded by *akil* wood to her tresses (Nar.100:4).

6. Matam (Ichorous flow of an elephant)

The tusker that stood guarding the war-camp, had cheeks flowing with ichor (Mullai.29-31).

7. Tēnatai (Bee-hive)

The top of the hill was full of bee-hives (Akam.94:1).

Tēmā - *Iniya kanikaḷaittarum māmaram* (Mango-tree yielding sweet fruit)

Maidens guarding the millet-field culled and heaped on a rock, various flowers like the mango flowers (Kuri.64). The player- minstrel guiding another minstrel to Nannan Vēṇmān's palace, told him that the route was a pleasant one that prevented travellers from proceeding further, tempting them with the fruit-juice of the sweet-mango (Malai.138).

Tēmoli - 1. *Iniya collaiyuṭaiya peṇ* (Woman with sweet speech)

The good mother of the heroine, said that she was grieving not merely for her daughter who had eloped with a youth, but on account of her maid who was now bereft of the company of her mistress of sweet speech (Aink.378:3-5). When the heroine asked her maid if they could pray to the deities to protect her lord from harm in his journey in search of wealth, the maid replied thus: "O lady of sweet speech! Do not worry on account of our lord! For the God of Righteousness has made him give up his journey, lest your chaste self should suffer in his absence" (Kali.16:19-22).

Tēypuri palāṅkayirrinār - Pulavar (A Poet)

His given name is not known but he acquired this name from a phrase in the only poem by him in *Narṇinai* (284). '*Tēypuri Palāṅkayiru*-an old rope with worn-out strands'. In this fine poem, the hero's dilemma is depicted as his good sense goads him towards manly endeavour while his loving heart urges him to return to his lady-love forthwith; he compares his hapless body to an old worn-out rope pulled in opposite directions by two elephants.

Tēyvai - *Cantanakkulampu* (Sandal-wood paste)

Fearful celestial damsels daubed their breasts with sandal-wood paste (Mun.33).

Tēyval venkāl - *Cantanakkattī* (Sandal-wood)

The Sandal-wood log that had been ground on a stone for making paste, looked like a drum (Puram.369:19).

Tēyam - 1. *Nāṭu* (Country)

Kōpperuñcōḷaṇ had charmed with his noble qualities, even the wise men in lands where his writ did not run (Puram.217:10).

2. *Pāḷveli* (Waste-land)

The heroine eloping with the hero, crossed many countries and waste lands (Akam.283:4).

Tēyamaṇṭilam - *Ṇayirruṇaṇṭilam* (The orb of the sun)

The *akil* smoke rising from the sacrificial worship of Lord Murukan at Tirupparankunram, covered even the orb of the Sun (Pari.17:23).

Tēr - 1. *Cakkaraṇkaḷaiyuṭaiya ūrtivakai* (A chariot with wheels)

The potter shaped the wet clay placed on his wheel resembling a chariot's, into vessels of various shapes as desired by him (Puram.32:8). In the prosperous land of *Cōḷaṇ Nalaṇkilli*, the streets where chariots passed became slushy with the toddy spilled by the drinkers (Puram.68:14). Munificent *Pāri* gave his tall chariot adorned with tinkling bells to a jasmine creeper struggling for support (Puram.200:11; 201:2). A certain chieftain became poor only because he gave away to solicitors of gifts who came to him, chariots and things desired by them (Puram.313:4). A chieftain gave away rolling chariots to poets who sang in praise of his valour destroying his foes in battle (Puram.351:9). The pennon fluttered over the chariot of *Kaṭalpirakkōṭṭiya Ceṇkuttuvan*, as if it brushed against the very heavens (Pati.44:2).

Āṭukōpāṭṭuc Cēralātan would get suppliants from other countries and feed them if there were none left in his own land (Pati.55:9-11). *Karikārperuvaḷattān* would bid farewell to solicitors of gifts who came to him, seating them on tall chariots adorned with lotus buds made of ivory (Poru.163). In *Kaṇṇicipuram* of *Toṇṭaimān Iṇtirayan*, the streets had become pitted with the passage of stout chariots along them (Peru.397). Chariots with ornamental staffs were given by *Pāṇṭiyan Palyākaḷai muṭukutūmip Peruvaḷuti* to solicitors of gifts (Maṭu.752). At *Kāvirippūmpaṭṭiṇam* urchins at play, rolled along toy-chariots with three-wheels (pat.25). The stream running down the hills sounded like chariots rolling along streets (Malai.323). The hero asked his charioteer not to slacken the speed of the chariot but to go fast, so that he could meet the heroine soon (Akam.44:4). The hero returning from a visit to his paramour, asked his driver to stop the chariot on seeing his little son with unsteady steps walking along the street (Akam.66:12,13). The tall chariot had an ornamental staff, and four horses swift as the wind, harnessed to it (Akam.334:11,12). The attendants of the king, blessed the driver of the big chariot, for having brought home swiftly the successful hero (Akam.384:2,3). Even if the hero had gone to a far-off place to carry out the king's work, he would finish it quickly and return home to his wife (Kuru.242:6). The hero said to his charioteer: "You have not merely helped me by driving this chariot so fast; you have bestowed my beloved upon me!" (Kuru.400:6). The hero came riding upon his chariot swift as a bird, drawn by fast horses adorned with belts of tinkling little bells round their necks (Nar.100:9). Sometimes the hero did not come in his chariot, afraid of the gossip of the

villagers (Nar.203:9). The little child learnt to walk along the street, trundling its toy- chariot with three-wheels (Nar.250:2,3). The maid said to the hero: "Do not be afraid to come because the sounds of the bees humming in the groves of our village will be greater than the sound of your chariot-bells" (Nar.323:9). The maid said to the hero: "Leaving your beloved of exceeding beauty, you should not go in search of a paramour, in your chariot" (Aink.52:4). Not unoften, when the relatives of a heroine refused permission for their marriage, she would elope with her lover in his chariot (Aink.385:1). The heroine said to her maid that she yearned for the arrival of the hero's chariot even like the jasmine-creepers longed for the rainy season (Aink.454:4). The hero sent his driver with the chariot, to fetch a certain hetaera whom he desired (Kali.69:12). The maid said to the hero: "Lord, drive home to your beloved in your chariot to relieve the anguish of my mistress, who had mistaken the tinkling sound of your chariot- bells to be bird-music" (Kali.126:6,22). Lord Civaperumān rode upon the chariot of the earth drawn with the four vedas harnessed to it as horses (Pari.5:23). The chariot of the Pāṇṇiya monarch with the fish-flag fluttering high, stood conspicuously in the midst of the chariots of the petty chieftain (Pari.17:45).

2. Pēyttēr (kānal nīr) (Mirage)

The elephant that had run vainly after mirage mistaking it to be water, lay weak, in the arid wasteland parched by the scorching Sun (Akam.29:17). In the desert tract, white mirage, looked deceptively like a big water-scape (Nar.84:4). In the desert- tract thirstily tuskers mistook mirage for water (Kali.7:2). In the wilderness, the elephant ran after mirage, driven by thirst (Kali.24:10).

3. Vaṇṭi (Cart)

Aiyūr Muṭavaṇār requested Tāmaṇ Tōṇrikkōṇ, a patron, for a strong, humped bull that could pull the cart even through mud or slush (Puram.399:27).

Tērci - 1. Ārāyital (Analysis)

The spear that stuck into the chest of Atiyamāṇ Neṭumāṇaṇci, in fact, pierced the tongues of learned men, with beautiful speech and analytical power (Puram.235:13).

2. Teḷital (Discernment)

To apprehend Lord Tirumāl in full measure, is impossible for even holy seers with discernment (Pari.1:30).

Tērmaṇi - Tēril kaṭṭiyamaṇi (Chariot-bells)

From the withered tree, crickets chirped sounding like chariot- bells (Akam.145:2). The heroine confined, to her house under strict watch by her good mother, could not sleep, whenever she heard the chirping of birds outside as she mistook it for the sound of the hero's chariot-bells (Nar.287:10).

Tērvan malaiyaṇ - Malaiyamāṇ (A chieftain)

A warlike chieftain, Tērvan Malaiyamāṇ, helped the Cōla monarch Perunaṅkiḷli to defeat his enemy, Cēramāṇ Māntaraṇcēral Irumporai. The victorious Cōla king praised him as the architect of his victory, while the Cēra king also credited him with having defeated him. Poet Vaṭamavaṇṇakkaṇ Peruṇcāttanār has eulogised this valiant hero in his poem in Puram(125).

Tērvu - Arivu (Sense)

The heroine said to her maid: "It is too early for the rainy season now; but see, how the senseless *pitavu* and cassia and glory-lily have

bloomed, after the false showers poured by the cloud!" (Nar.99:8).

Tērataraṇār - Pulavar (A poet)

Author of Kuṇṭtokai (195), the poet's name is yet to be explained. The emaciated heroine's anguish at the separation from the hero, even after the advent of the proper season for his return, is finely portrayed by the poet.

Tērar - Tērai uṭaiyavan (Persons with chariots)

A few went in swift chariots from Maturai to Tirupparaṅkuṇṇam (Pari.19:13).

Tēraṇ - Tērai Uṭaiyavaṇ (Person with a chariot)

The hero would tie up the clappers of the bells of his chariot, lest their sound should frighten the bees in the grove (Akam.4:12).

Tēran - Tērai uṭaiyaṇ (Person with a chariot)

Lord Murukaṇ has a chariot which excites the curiosity of others with its excellance (Pari.18:14). The fame of Maturai will endure eternally like Potiyil hill belonging to Pāṇṭiyaṇ with his chariot with fish-flag fluttering from it (Pari.Ti.8:3).

Tēriṇar - Tērai uṭaiyavar (Persons with chariots)

Poet Maturai Kumaraṇār declared to Cōlāṇ Kurappallit tuṇṇiya Peruntirumāvalavaṇ, that they would not care for disrespectful persons without culture, even if they were kings with chariots (Puram.197:1-8). Men and women went to the watersports in the river Vaikai, with coloured chariots made of pith (Pari.6:35).

Tērunar - Teḷikiṇṇavar (Discerning persons)

It was difficult even for discerning persons to decide whether the men and women coming to

Vaikai river became more beautiful because of the river, or whether the river's beauty was enhanced by their presence (Pari.22:32-34).

Tērai - Tavaḷai (Toad/ frog)

The frogs with open mouth croaked from every hollow pit filled with rain-water (Akam.154:2; 301:19; Aink.453:1). The croaking of the frogs in the pool, resembled the sound of the instrument called *taṭṭai* beaten to chase parrots away from the field (Kuru.193:2). Toads unable to bear the summer's heat hid themselves under the sand (Nar.347:10). The heroine unable to bear the pangs of separation appealed to the Sun to reveal the whereabouts of her husband: "O Sun! If your image appears in the water, like the moon in the sky, see that you are not swallowed by the frogs in the pond as their prey" (Kali.147:32).

Tēraivāykkīṇkiṇi - Tavaḷaiyin vāyaippōṇra cataṅkai enṛa aṇi (The ankle-ring of a child's feet shaped like frog's mouth)

The tinkling ankle-rings upon the children's legs, with tiny bells shaped like frog's mouth, sounded as they moved (kali.86:9).

Tērōr - Tērinai uṭaiyōr (Person possessing chariots)

The hero rode on a chariot to which was harnessed a bright-maned horse (Nar.135:9).

Tērōṇ - Tērinai uṭaiyōṇ (Person possessing chariot)

The maid said to the minstrel-companion: "My lady, after her recent parturition will not be fit company for your master; therefore, take your lord with a chariot, to his paramour" (Nar.380:6).

Tēvakulattōr - Pulavar (A Poet)

The word *Tēvakulam* means a temple; this poet perhaps acquired his name because of his association with a temple. In the only poem composed by him in Kuruntokai (3), the heroine speaks to her maid in defence of her husband, when the latter spoke disparagingly of his qualities, with the hero waiting by the wall outside. She declares: "My bond with my lord is greater than the earth; it is loftier than the heavens; and deeper than the ocean".

Tēvar - 1. Viṇṇulakattavar (Celestial Gods)

Lord Tirumāl is worshipped by the thirty-three classes of celestial Gods of four kinds, who dwell in the heavens (Pari.3:28).

2. Munivar (Holy seers)

Holy seers of this earthly world sang in adoration of Lord Tirumāl (Pari.3:27).

Tēvar Ulakam - Viṇṇulakam (Celestial world)

When Cōlaṇ Kuḷamurattu tuñciya Kiḷḷivaḷavan passed away, Poet Aiyūr Muṭavaṇār said that he had attained to the celestial world of Dēvas (Puram.228:10,11).

Tēvanār - Pulavar (A Poet)

With the given name *Tēvaṇ*, he has authored only one poem in Nāṇṇinai (227) in which the maid admonishes the hero urging him to expedite his wedding with the heroine, putting an end to his continued clandestine meetings.

Tēvi - Makaḷ (Daughter)

Āṭukōṭpāṭṭuc Cēralātaṇ was the son of Vēḷāvikṇōmān's daughter (Pati.Pa.6:2).

Tēḷ - Naccaiyuṭaiya ōr uyirinam (Scorpion)

When the passionate hero pressed his suit with

the heroine, she told him that it was not possible to cure his passion as a scorpion bite is cured with an antidote (Kali.110:3).

Tērram - Teḷivu (Clarity of thought/assurance)

Noble men well-versed in the sacred texts, had clarity of thought (Kuri.Ve.2:2). The hero clearing the mind of the heroine of her doubts, comforted her and had amorous union with her (Aink.23:3).

Tērratōṇ - Ariyātavan (One who does not know)

The heroine and her maid praised the hero as one who did not know how to speak ill of others (kali.43:19).

Tērrān - Teḷivillātān (One who does not know clearly)

The hero was adept at deceiving others; he did not know how to keep his promise well (Aink.37:2-4).

Tērrāl - Teḷiyātavaḷ (A woman who does not knew clearly)

The maid said to her mistress, the heroine, that if she did not properly watch over the millet, her mother might replace her with some one else, thinking that her daughter did not know how to chase the parrots (Akam.28:10-13). Drunk with toddy, a certain woman who did not know clearly how to drive the bees away from her, grew tired with her exertion (Kali.92:48-50).

Tēral - 1. Matu (Clear toddy/Mead)

Māṇkuṭi kiḷār blessed Pāṇṭiyan Talaiyālaṇkāṇat-tuc ceruvenṇa Neṭuñcēḷiyan that he might live long and happily, drinking the cool and fragrant toddy poured into golden vessel by maidens (Puram.24:31-32). Kuṇavas residing in

Āy Anṭiraṇ's hill, danced the choric dance after quaffing fermented toddy kept in bamboo-pipes (Puram.129:1-3). Nannākaṇār said that Ōymān Nalliyakkōṭaṇ gave him intoxicating toddy, with the stupefying power of an angry snake's venom (Puram.376:14). Muṭattāmak-kaṇṇiyār said that Cōlaṇ Karikārperuvalattān gave the bards and suppliants sweet and fragrant toddy in golden cups, to drink as much as they desired (Poru.156-158). A certain minstrel guided a poor brother- minstrel thus: "On your way to Nalliyakkōṭaṇ, if you stop at Eyirpattinam, the fisherfolk there will feed you with toddy well- distilled by pretty fisherwomen" (Ciru.158-159). At Maturai city, people who had come to witness elephant-fight would roam about drinking clear toddy (Matu.599). Strong and stout-bodied persons would wander about at dusk in Maturai city, quaffing toddy haunted by bees, unafraid of the cold and the shower of rains (Netu.32-34). The peacock that had drunk the honeyed mixture of mango-juice, honey-comb and jackfruit, mistaking it to be water, walked with an unsteady gait like a rope-dancer, trying to maintain her balance on the rope (Kuri.188-194). Women working in the field, danced a choric dance under the shade of the river-portia tree, after drinking toddy (Akam.336:6). Fishermen returning from fishing, would carouse with their kinsfolk under the punṇai tree's shade, drinking fragrant mead (Nar.358:7,8). The lotus bud bloomed beside the white pakaṇrai flower, like the joyous face of a lovely woman after drinking cool and fragrant mead from off a silver bowl (Kali.73:2-5). In a certain hetaera's house, the hero was more intent on delightful amorous union with her, than quaffing honeyed toddy fermented from fruit-juice (Pari.16:28).

2. Tēn (Honey)

The monkey intoxicated with the honey from plantain-fruit and jack-fruit, was unable to climb the sandalwood tree, and slumbered on a flowery bed (Akam.2:1-7).

Tēravār - 1. Kallai uṭaiyavar (Persons with toddy)

Few were the noble and wise monarchs who had benefited others, by offering them cool toddy, food and other gifts (Puram.360:4).

2. Teḷivu aṭaiyātāvar (Persons who did not know clearly)

The father and other relatives of the heroine did not know clearly about her affair with the hero (Kuru.34:1).

Tēriyaḷ - Teḷivu perravaḷ (A woman who is clear-headed)

The heroine became clear-headed after the comforting and convincing words of the hero (Kali.100:9).

Tēru - Tērramaram (Clearing-nut tree)

The storks perched upon aṭumpu, punṇai, pakaṇrai plants tired of the singing of the farmers, would go away to the grove where clearing-nut trees grew (Peru.200).

Tērutal-^{tu}Karututal (Thinking)

The maid said that the hero was deceiving the heroine because she thought that he was speaking only truth (Aink.257:5).

Tēn - 1. Pūviliruntu ūrum tiṇcāru (Honey)

The tusker with ichorous flow, haunted by bees, looked like a hill with its honey-combs smashed (Puram.22:5-8). Bees after sucking honey, slumbered upon the folded clusters of

glory-lily flowers in the hillside (Akam.132:12). The juice of the mango from the tree in the courtyard of the *kuṛavas* was sweet as honey (Akam.348:1,2). Even honey will begin to cloy, if consumed too often (Kuru.354:2). The young one of the monkey licked up what was left of the honey oozing from the honeycombs in the branches of the *vēṅkai* trees after *kuṛava* urchins had scraped them off into their mouths with their fingers (Nar.168:2-5). The chaste housewife, declared that water in the pool in her husband's village, made turbid by the deer, was sweeter than the milk mixed with honey in her mother's house (Aink.203:2-5). *Kuravas* would try to seize the pale moon covered by *akil*-smoke from the wood, mistaking it to be a honey-comb in the top of the hill (Kali.39:7-9). Women returned to Maturai after bathing in the river Vaikai, the bees gathering honey from their fragrant tresses, buzzing as they moved homewards (Pari.100:118).

2. *Tēnatai* (Honey-cob)

This earth engirt by the sea, has many mountains with tall peaks with honey-combs hanging from them (Matu.3,4). The peak of Potiyil mountain was difficult of access to *Kuravas*, tying to cut off the honey-combs hanging from the top (Akam.322:12-14). The lame cripple looking up at the honey-comb in the peak of a tall hill, would lick his cupped hands thinking of the honey (Kuru.60:2-4). The young one of the monkey desirous of honey-comb, would disturb the bees therein, and frightened of their sting, leap to the safety of the tree-branches nearly (Aink.272:2,3). The cloud poured rains heavily, on Caiya mountain with peaks covered by honey combs (Pari.Ti.1:1,2).

3. *Tēṇi/ vaṇṭu* (Bee/ Honey-bee)

The bees in the honey-combs built on the stalks of paddy, would fly away frightened by the drum-beat of the reapers in the field (Puram.348:1,2). In the grove by the sea, where the bees hummed, fishermen would share among themselves the pearls gathered by them (Akam.280:12-14). Bees fed on the pollen that had fallen from the *punṇai* blooms, upon the sand-dune with lines like a tiger's stripes (Nar.323:7,8). Bees buzzed from all direction in Tirumarutam water-front (Kali.26:13). Humming bees sang from the flowers that always covered the freshes of the river Vaikai (Pari.16:38).

4. *Maṇam* (Fragrance)

The maid addressed the heroine as a woman with fragrant tresses (Kali.40:9).

Tēṇinar - *Tēnai utaiyavar* (Persons possessing honey)

Foresters in the hillside-hamlets, had honey along with other foodstuffs (Malai.152).

Tēnūr - *Ōr ūrin peyar* (Name of a place)

Tēnūr in Pāṇṭiya country, had cool water even in summer (Aink.54:3). *Tēnūr* had sacrificial fires, bright as the sun and beautiful fields where water-lilies grew (Ain.57:1,2).

Tēney - *Tēnākiya ney* (Honey)

In the Cōla country of Karikālvaṭavan, people of *kuṛiñci* tract sold roots and honey and took home toddy and fish-fat, the produce of the *marutam* tract (Poru.214).

Tai

Taii - Taittiṅkaḷ (The month of *Tai* / mid-January to mid- February).

Towards the end of the month of *Tai* when the cold showers that caused the *pakaṇṇai* buds to blossom, had ceased, at dawn the great dark cloud moved southwards (Aka.24:3-8). The hero hurried homewards towards the end of the cold rainy season, in the month of *Tai* (Akam.269:13,14,25).

Taiittiṅkaḷ - Taittiṅkaḷ (The month of *Tai*)

The big town had an undiminishing supply of cooked rice, plenteous like a cool tank in the month of *Tai* (Puram.70:6,7). The hero declared that the only remedy for his malady, was the tender maiden sporting in the cool waters in the month of *Tai* (Nar.80:7-9).

Tainnīr - Taimātattu nīr (Waters in the month of *Tai*)

Women bathing in the river Vaikai, spoke in joyous approval of its waters in the month of *Tai*, for the limpid flow enabling them to bathe happily (Pari.11: 115).

Tainnīrāṭal / Tainnīrāṭutal - Taimātattil kannip-penkaḷ nīrāṭum nōṇpu (Ritual bathing of women in *Tai*)

The hero said to the heroine: "When others accuse you of callous indifference towards one languishing in love, how can you hope to get the benefit of ritual bathing in *Tai*, along with your companions?" (Kali.59:10-13). The maid said to the heroine in the hearing of the hero: "We had the good fortune of ritual bathing in the month of *Tai* as a result of our past good

deeds; may we attain the same in our next birth also" (Pari.11:134- 139).

Taippu - Taittal (Stitching)

The Red Lord Murugaṇ wore on his lotus-feet well-stitched leather sandals (Pari.21:3-7).

Taiyal - 1. Peṇ (Woman)

The poet said that the kingly suitors who came asking for the hand of the black-eyed maiden with fascinating glances and charming breasts that kindled desire, deserved to be pitied indeed, as her brothers would prefer to fight rather than give her away to an underserving person (Puram.345:10-12). The hero said to his charioteer to drive fast so that he might go home quickly and bring cheer to the woman with a distressed heart at even-tide (Aink. 489:2-5).

2. Oppanai (Adorning/ decoration)

Well-adorned women, dried their wet garments in the heat of the fire of sacrifice cherished by the holy brahmins according to the sacred scriptures (Pari.11:84-86).

Taiyalavar - Alakuṭaiyavar (Beautiful women)

Iḷamperuvalutiyaṛ said to devotees: "With your beautiful women and elderly parents and children and kinsfolk, turn to Tirumāḷiruṅkuṇ-ram and pray in its direction, deeming it as a deity" (Pari.15:45-48).

Taiyalāy - Alakuṭaiyāy (Woman - Vocative)

The heroine addressing her maid as a beautiful woman said to her: "Friend! When I contradicted every word of the hero, he went back as if distracted that the clandestine meetings cannot continue hereafter" (Kali.111:19-21).

Taiyalāḷ - Alakuṭaiyaḷ (A beautiful woman)

Her body glowing with loveliness and her heart

rejoicing, the beautiful heroine embraced the hero's chest (Kali.147:67-71).

Taiyāl - *Alakuṭaiyavaḷē* (Beautiful woman-vocative)

As the maid was riding the swing, the hero turned up there; when the maid asked him to swing the swing a little, hailing her as a lovely woman, he agreed to do so (Kali.37: 14-16). The maid said that a certain old brahmin cripple addressing her as a beautiful woman, offered her betel-leaves and nut

for chewing (Kali.65:13).

Taiyūṇ irukkai - *Nōnpiyar taittiṅkaḷ pirappil nīraṭi nōṇpu murriyiruntu uṇṇutal* (Women eating food after ritual bathing in the month of *Tai*)

The female monkey plucking ears of millet-corn, sat in the rain with its mate, filling its chaps with the grain; drenched in the rain, they looked like women after their ritual bath in the month of *Tai* (Nar.22:2-7).

To

Tokuti - *Kuttam* (Band/ bevy)

Lord Murukan is surrounded by a bevy of maidens singing in a voice that sounded like music from stringed instruments (Muru.212-214). The flock of storks standing upon the sand-dune looked like a band of soldiers of the king (Nar.219:2-4).

Tokunilai - *Kuttam* (Group/ herd)

The dhole attacked the herd of listless deer nibbling at the withered bowstring-hemp under the shade of the parched trees (Akam.199:5-9).

Tokai - 1. *Tiraḷ* (Set)

The minstrels carried big bags tied at the top, which contained sets of musical instruments (Akam.301:22,23). Fishermen went in their boats into the sea to catch shrimp and shoals of fish (Nar.111:2,6).

2. *Tokuttukkūṛaḷ* (Summing up)

Wise scholars knew how to analyse a subject and to sum up their arguments (Kali.39:47).

Totṭi - *Pattar* (Trough)

The hetaera was referred to as a wide-mouthed trough at which swine (lascivious men) out to enjoy all sensory pleasures, drank their fill (Pari.70:50,51).

Totaṅkarkaṇ tōṇriya mutiyavan - Paṭaittal toḷilaic ceytarkuriyanay' tōṇriya mutiyavan (Nāṇmukan) (The ancient One, the Creator)

The ancient One who appeared in the beginning, the Fourfaced Brahma, and other Gods

prayed to Lord Civa to destroy the strength of the demons (Kali.2:1,2).

Toṭar - 1. *Caṅkili* (Chain)

The Cēra king not falling to the enemy sword, was chained like a dog (Puram.74). The mansion was well-guarded by watch-dogs chained to posts (Peru.125). The elephant not caring for the strong chain shackling its feet, broke off the post to which it was tethered and whirled it about in its trunk (Matu.382,383). The maid asked the hero: "Is it possible for you to restore the lost youth of the heroine with the wealth earned by you in an alien land, cutting off the shackles of affection that tied you?" (Kali.15:15,19).

2. *Piṇippu toṭarpu* (Connection/ link)

The hetaera grew angry with the hero and wept when he unlinked his hands from hers and left her (Akam.176:16-18). The hero said that the heroine would lose her charms if she were to sever all links with him (Kali.78:16).

3. *Toṭarcci* (Garland)

Hetaerae played with young men, wearing long garlands woven of *kuvaḷai* flowers and buds, that came down to the edge of their skirts (Matu.587-589). The heroine walked prettily with her bevy of bright companions, wearing garlands of *vēṅkai* flowers (Akam.188:9,10).

Toṭarpu - *Naṭpu* (Friendship)

The maid said to the heroine, in the hearing of the hero waiting by the wall outside: "Our mother is worshipping the great Lord Murukan; I wonder what will now happen to our friendship with the hero" (Akam.212:15-19). The maid said to the hero that the intimacy the heroine had with him, would never wane (Kuru.42:3,4). The maid wondered if their friendship with the lord of the coast would lead

to the ruinous pale sallowness of the heroine consequent on her strict confinement to her house by the good mother (Nar.63:6,7,11). The maid said in anguish: "As the good mother stared at me angrily, I wonder how our passionate friendship with the lord of the land is going to end?" (Nar.389:3,9,11). The maid asserted that the hero, lord of the hills, would not desert the heroine; if such a cruel tendency were to be found in his friendship, it would be like darkness appearing in the Sun (Kali.41:35-38). The heroine's sickness of passion caused by the friendship of the hero, made her eyes ever sleepless, and crazed like one intoxicated with drink (Kali.147:54-56).

2. Toṭartal (Connection)

The friendship of the hero, lord of the hills, with the heroine, became useless like the jack-fruit that had fallen off the branch into a cleft below, with no further connection with the tree later (Nar.116:7,8).

Toṭari - Toṭari fruit (A kind of fruit)

Curds and toṭari fruit were among the food given by the chieftain of the village to minstrels who sang his praise (Puram.328:7-12).

Toṭalai - 1. Taḷaiyuṭai (Leaf garment)

Women sold salt in the settlements, their swaying leaf-garment made of tender sprigs, making their waists lovelier (Akam.390:6-10).

2. Mēkalai (Girdle)

Women with braceleted arms and girdled waists, sported in the sea (Puram.339:6-9).

3. Mālai (Garland)

Women wore garlands woven with lovely flowers interspersed with leaves (Akam.341:2).

The heroine bathed in the sea, with her bevy of companions looking like a lovely garland (Akam.110:4). The hero gave the heroine a garland woven of *kuṭalai* flowers that had bloomed in the pool (Kuru.345:3-8). The fragrance of the garland woven with the tender leaf of the palmyrah shoots, interspersed with the odorous jasmine culled by the shepherd in the night, spread through the street (Nar.169:5-9). The sword was bright like a garland of flowers (Aink.206:3).

4. Tūkku (Suspension)

The burglars with swords suspended from their sides, had the ability to disappear in the wink of an eye (Matu.636,642).

Toṭi - 1. Vaḷai / Vīravaḷai (Bangle/ heroic bracelet)

Pāṇṭiyaṇ Talaiyālaṅkāṇattuc ceruveṇṇa Neṭuñceliyaṇ performed battle-sacrifice with cooked offerings, using the braceleted arms of dead soldiers as ladles for stirring the mess (Puram.26:5-11). Pāri had hands adorned with heroic bracelets that delighted in ceaselessly giving to minstrel-singers whenever they came to him for gifts (Puram.337:4-6). Musicians raising their braceleted arms beat upon the drums with short sticks (Pati.19:7,8). Iḷaṅcēral Irumporai was hailed as the husband of women adorned with bright bangles (Pati.90:50). The goblin-maiden danced the *tuṇaṅkai*, singing the praise of the victory in battle, holding a dark head in her hands adorned with bright bracelets (Muru.51-56). Women played with golden dice on the soft sands, their short bangles rolling on their forearms (Peru.334). Upon the strong hand of the Pāṇṭiya king bracelets shone along with a ring of gold with bright gems inlaid. (Matu.719,72). Upon Tirumāvalayan's mighty

chest, played his children adorned with bracelets of gold (Pat.295,299). The heroine went along with the hero, swaying her hands from which the golden bracelets tinkled (Akam.117:8,9). The hero parted from his beloved in order to earn wealth, while the beautiful round bracelets on her hands fell off (Akam.171:6,15). Maidens fed milk to parrots holding them on their forearms stacked with radiant bangles (Akam.369:2-4). The heroine said that her bangles came loose and fell off on account of the lord of the hills (Kuru.239:1,6). The hetaera walked along the street swinging her hands, her well-stacked bangles tinkling as she moved (Nark.20:5,6). The heroine said that the bracelets ever used to embracing the arms of the hero every day, had now fallen off their usual place (Nar.332:3-5). The heroine wore slender hollow bracelets (Aink.71:1,2). As the hero, lord of the land, had returned home, the heroine's bangles did not slip off any more (Aink.498:1,5). Rāvaṇa, the Demon chief, inserting his strong hands adorned with radiant bracelets under the Mount Kailai, later suffered much as he could not retrieve them (Kali.38:3-5). The hero returned to his own house, bearing the visible marks made by the bracelets of his paramours on his chest (Kali.78:21,22). The serpent adorns as a bracelet, the Garuda bird (Pari.4:44). Devotees adore Lord Tirumāl thus: "Thy bracelets and armlets, thy navel, thy divine feet, and thy nape and shoulders are immense" (Pari.13:52,53).

2. *Kimpuri* (Ornamental ring)

The war-elephant with raised tusks adorned with ornamental rings (Puram.336:3,4). Warriors cut off the tusks adorned with ornamental rings, of the war-elephant opposing their ad-

vance (pati.51:29,30). The war-elephant's ornamental rings on its tusker were battered, as it charged against the enemy in the battle-field (Akam.99:17-18). As the elephant charged against the fort, the ornamental rings on its tusks broke and its tusks became blunted (Aink.444:23).

3. *Pūṇ* (Hand)

The poet lamented the loss of youth with all its joys as he had become old and infirm, walking with the help of a stick with a band covering its top (Puram.243:12). The sounding pestle with a worn-out band (Pati.24:19). The pestle with fine band covering its ends (Akam.393:11).

Toṭittalai viḷuttanṭiṇār - *Pulavar* (A Poet)

This poet acquired his name from a phrase in the poem by him in Puram (243). *Toṭittalai viḷuttanṭu* - stout staff with ornamental band on its head. The poet has high-lighted the instability of youth in a very forceful manner. "Gone are the days when as guideless young men we played happily with maidens, leaping into the pond from the branches of the *marutam* tree; but now we walk with tottering steps with the aid of stout sticks with ornamental bands, spitting out a few words between bouts of coughing in our infirm old age"

Toṭutōl - *Ceruppu* (Sandals)

Cruel-bowed hunters wearing sandals on the feet, gathered to the sound of the tabor (pati.265).

Toṭuppu - *Vitaippu* (Sowing)

The seeds from a single sowing, yielded a thousand-fold (Matu.11).

Totai - 1. Yāl narampu (The string of a yal)

The minstrel had a well-strung yāl, sweet as honey (Puram.70:1). The Cera monarch was blessed by the bard to the accompaniment of finely strung yāl-music, that he might live long for the sake of the people of the world (Pati.15:24-26). The yāl had well-tuned strings which contained all the seven kinds of musical notes within themselves (Matu.559). Melancholy *cevvaḷi* mode was played upon the fine-strung yāl (Akam.314:11,12).

2. Toṭuttal/Ampu (Arrow/shooting)

The well-shot arrow that brought down an elephant, went through a tiger and killed it (Puram.152:1). The Cera monarch's rule was so pleasant in his country, that the soldiers without occasion to fight, forgot the art of shooting arrows (Pati.28:4,5). Youthful bandits knew no other profession than killing strangers though they wore no ornaments, just to test their shooting skill (Akam.375:3-5). Monkeys afraid of the unfailing arrows of the hunters, leapt unto the bamboo clumps in the hillside (Kuru.385:2,5). Warriors would deem it a shame to shoot arrows at their foes, if they could not make them flee by the very twanging of their bow-string (Kali.15:2-7).

3. Uruppu (Thigh)

The milch-cow was tied to the tree, along with its calf with a bent thigh (Akam.49:4,5).

4. Mūtai (Bundle)

The hunter carried a big bundle containing various things (Nar.59:3,4).

5. Kaṭṭutal (Tying)

The contraption for drawing water was well-tied with soft bands (Matu.93).

6. Paṭikaḷ (Steps)

The tall ladders had many close-set steps (Pati.142).

7. Cantu (Joint)

Pāṇṇiyaṇ Neṭuñceliyaṇ wore on his strong leg a well-jointed heroic anklet (Puram.78:1).

8. Kōvai (Garland/ Stringing together)

Noble men will associate only with other noble men, even as gold, coral, pearl and gems originating from different sources, are strung together to make an ornament (Puram.218:1-6). Dancing women wore a chain made of gold (Per.485,488). The *maḷavas* wore a garland of peacock's feathers strung together (Akam.228:15). The hero his chest adorned with a garland of fragrant flowers, had amorous union with the heroine (Nar.254:7-9). With the advent of freshes in the river, women went towards the Vaikai, their string of mature pearls worn by them, getting discoloured because of the sandal-paste daubed on their bosom (Pari.6:13,16).

9. Uṭampu (Body)

Kaṭalpirakkōṭṭiya Ceṅkuttuvaṇ was hailed thus by the poet: "May the minstrel's wife, looking at your powerful body, free from any disease and adored by all your warriors, sing your praise" (Pati.44:7-9).

Totaiyal - 1. Toṭarcci (Succession)

The *pālai yāl* of the minstrel's wife had faultless strings, which when played by her, produced music in linked sweetness long drawn out in succession (Poru.17,18,22).

2. Mālai (Garland)

The maid said to the mother, that the garland

of flowers with cool petals, worn by the heroine, had become crushed and disordered by the waters of the pool, when she bathed (Nar.339:7).

Tontakac ciruparai - Tontakapparai (A drum of the *kuriñci* tract)

Foresters danced the *kuravai* in tune with the sound of the small *tontakam* drum beaten by them (Muru.194,197). The sound of the *tontakam* drums beaten by the *kurava* youths, standing proudly upon the rocks, scared away the parrots from the millet-field (Nar.104:3-6).

Tontakapparai - Tontakamākiya parai (A small drum of *kuriñci* tract)

In the hillside, men of the *kuriñci* tract adorned with *vēñkai* flowers, danced with women, in tune with the sound of *tontakam* drum beaten by them (Akam.118:1-4).

Tonṭi - Cēranāṭṭu ūr (A town of Cera country)

Poikaiyār sang the praise of Cēramān kōkkōtai Mārpaṇ thus: "Tonṭi our beloved town was fragrant with the *neytal* blooming in the backwaters, the wreaths of our king Kōtai, and the garlands adorning the women loved by him; Kotai is our great chief" (Puram.48:1-5). Āṭukōṭpāṭṭuc Cēralātaṇ recovered the mountain-goats seized by the enemy and brought them back to Tonṭi (Pati.Pa.6:3,4). The heroine's beauty was like prosperous Tonṭi town, on whose sandy shore, fishermen used to share with all others, piles of sharks plundered from the sea by them (Akam.10:10-13). The heroine was charming like Tonṭi of the Cēra king, where the young daughter of the fisherman returning from the sea with his catch of shrimp, served him white cooked rice, along with the sour sauce of loach-fish and fat pieces

of salted fish (Akam.60:1-7). The old stork in the eastern sea that had lost its power to fly, yearned for the loach fish in the seafront at Tonti upon the western sea (Kuru.128:1-3). The heroine had the beauty of Tonṭi town where women played on the sands, leaving their pestles on the ridge of the field, after pounding newly-harvested paddy to make beaten rice (Kuru.238:1-4). Upon the stout door of Tonṭi, the teeth of one Mūvaṇ defeated in battle, were embedded; Porayaṇ was the chief of this town with groves by the sea (Nar.78:2-5). Into water, sank the blue-lily flowers cut off by the farmers harvesting the field at Tonti surrounded by groves noisy with the choir of chirruping birds (Nar.195:5-8). The trysting place was lovely like Tonti with cool water-fronts haunted by fearsome deities (Aink.174:1,2). The heroine's forehead was lovely like Tonti town with the pleasant sounds, where the shrimp rolled on the seafront, when attacked by the crab (Aink. 179:2-4).

Tonṭi Āmūrccāṭṭanār - Pulavar (A Poet)

This poet with the given name of Cāṭṭanār, was born in Āmūr, but perhaps lived in Tonṭi. In Akanāṇūru (169) the only poem composed by him, the hero half-way across the tract, speaks to himself, commiserating with the suffering heroine left alone at home by him. A fine description of *pālai* tract is found in the poem.

Tonṭu - Onpatu (Number nine)

The minstrel had a *yāl* made of nine strings that could be made tight or loose as required (Malai.21, 37).

Tontaimān - Kurunilamannaṇ (A Petty chieftain)

The chieftain ruling over Tontaināṭu was

called Tonṭaimān. Auvaiyār came to a certain Tonṭaimān of this tract, as the envoy of Atiyamān Neṭumān Añci when he was about to fight. When he showed the sage-poetess his well-kept armoury, Auvaiyār ironically praised him in a poem (Puram.95) bringing out the contrast between the polished but unused weapons of Tonṭaimān, and the battered weapons of Atiyamān blunted by constant warfare.

Tonṭaimān Iṭantirayan - *Kurunila Maṇṇan* (A Petty king)

One of the kings of Tonṭaināṭu, he was called Iṭantirayan. According to a tradition, a certain Cōla king of Nāgapattinam who had married a Nāga princess in the underworld, told her to send their son with a *tonṭai* vine tied round his neck as an identifying mark. When later the waves of the sea washed up this child, the king recognized his off-spring and named him Tirayan Tonṭaimān 'yielded by the waves' (Peru.31-37). Tonṭaimān Iṭantirayan was a scion of this line of kings, ruling from Kāñchipuram. Kaṭiyālūr Uruttirañkaṇṇār's Perumpāṇāruppaṭai concerns this munificent patron. He was praised as one, mighty like the Pāṇṭavās who destroyed the hundred Kauravas; he was very gracious and bounteous towards people who came seeking his favours; while to his foes he was formidable in opposition. He had poetic talent too, having composed Puram (185) and Nar (94,99 and 106) which reveal his political acumen, and his deep psychological insight into the states of minds of lovers.

Tonṭaiyār - *Tonṭaimān kuṭiyiṇar* (Persons belonging to the Tonṭaimān line)

Tonṭaiyār to whom the Vēṅkaṭa mountain belonged, were proficient in victorious

warfare using well-trained elephants (Akam.213:1-3). Tonṭaiyār, who conquered enemy territories and brought them under their rule, possessed majestic elephants and strong chariots (Kuru.260: 4-6).

Tonṭaiyār marukan - *Tonṭaimān Kuṭimarapiṇan* (Scion of Tonṭaimān line)

The minstrel was guided to go to Iṭantirayan and hail him as the scion of Tonṭaimān line, wielding a powerful sword in his mighty hand, who refused to make peace with his enemies but fought only to vanquish them and seize their crowns and plunder their wealth (Peru.450-454).

Tottu - *Kottu* (Cluster)

The big bamboo had a fragrant flower-cluster (Kuru:65)

Toyyakam - *Talaikkōlam* (Part of a head ornament)

The red sand-banks in the midst of the Vaikai river, looked like the *toyyakam* adorning the tresses of women (Kali.28:6). The floods in the river Vaikai carried away the *toyyakam* jewels adorning the tresses of women, their garments and other things (Pari.7:46-50).

Toyyal - *Nekiḷcci* (Melting)

The rainy season put lovers in a melting mood (Kuru.367:4).

Toyyā ulakam - *Iruviṇaiyum ceyyappaṭāta umpar ulakam* (Heaven)

Noble men who had performed good deeds on earth, would get pleasures in the heaven; if not, they might even attain total liberation, without any rebirth (Puram.214:6-10).

Toyyil - *Cantanakkulampāl elutum kōlam* (Design drawn with sandal- paste)

Fair maidens had lovely breasts on which appeared beauty-spots as if toyyil designs had been drawn with sandal paste (Matu.416). Women with golden beauty spots and lovely toyyil designs drawn on their bosom, worshipped the crescent moon in the evening (Akam.239:8-10). The hero said that the persons guarding the heroine were not aware of the toyyil design colourfully drawn by him on her budding, erect breasts, so beautiful (Kuru.276:2-4). The maid asked the hero to think of the toyyil design drawn by him on the heroine's lovely arms and the beauty of the spreading golden spots on her bosom, and to avoid all thought of going away from her (Kali.18:2-4). The heroine said of the hero: "He who embraces my arms, is capable of weaving a wreath of blue-lilies to adorn me with; he is an expert artist who can draw the sugarcane on my arms and curving vines of toyyil design on my young breasts" (Kali.143:31-33).

2. *Niril vālarum tāvarakkōṭi* (A kind of water-plant)

Along with the toyyil plant the neytal bloomed like sapphire in the hollows filled with limpid water in mullai tract (Matu.282, 283).

Tolkaṭan - *Palaiyakaṭan* (Old debt)

Kapilar praising Celvak kaṭunkō Vāliyāṭan said that he was the lord, ever-victorious in battle, who discharged his debt to his forebears by begetting good sons to carry on the line (Pati.70:20-22).

Tolkapilar - *Pulavar* (A Poet)

His given name being Kapilar, he was called.

Tolkapilar, because of a phrase *tolkarai* used by him to denote the bank of a jungle- river; according to PN: Dr. U. Ve. Ca. holds that this poet is different from the Kapilar who wrote *Kuṛiṇcippāṭṭu*. All the six poems composed by him (Akam.282; Kuru.14; Nar.114; 276, 378, 399) are set in *kuṛiṇci* genre. In three of them (Akam.282, Nar.144, 399) the heroine and her maid speak in the presence of the hero waiting by the wall outside, indirectly urging him to expedite the marriage. In Kuru.114, the hero expresses his desire to get the heroine by riding a horse of palmyrah-leaf stem. His poems celebrate the beauty of the montane tract and its rich fertility. Poem (328) of *Narrai* is full of many implied similes with fine suggestive touches.

Tolkuṭi - *Palayakuṭi* (Ancient family)

Warriors untiringly fostered all the noble qualities, passed on from generation to generation in ancient families (Puram.289; 4,5). The hero was lord of the coastal belt with many small but ancient families (Akam.290:8).

Tollānai nallācīriyar - *Palaiya āṇaikalaiyuṭaiya nallācīriyar* (Good teachers with traditional authority)

Poet Māṅkuṭi Marutaṇār admired Pāṇṭiyan Talaiyālankāṇattuc ceruvenra Neṭuṇceliyan that he should get the benefit of the instruction of the great brahmin teachers with traditional authority who had mastered all the sacred texts and performed sacrifices even like Palyākacālai mutukuṭumip Peruvalūti before him (Matu.760, 761). Good teachers of traditional authority who had mastered all the ethical and sacred texts and scriptures, challenged others to disputation with them (Pat.169, 170)

Tolliyal pulava - *Paḷaiya iyalpinaiyuṭaiya ariṇā*
(Scholar of ancient lore - Vocative)
Lord Tirumāl is hailed as the great scholar of ancient lore who knew the basic nature of all things in the universe (Pari.3:86).

Tollūli - *Paḷaiyatākiya tūlikkālam* (Ancient aeon)
During the deluge at the end of the ancient aeon, the primal one who created this world as Ayaṇ, would as Araṇ, the Destroyer, take back all Creation into Himself (Kali.129:1,2).

Tolleḷil - *Iyarkai nalaṇ* (Nature old beauty)
The maid told the hero, that the heroine's old natural charms would be ruined, by his departure from her side (Kali.17:51).

Tolvinai - *Paḷavinai* (Karma)
The maid comforted the heroine telling her not to be upset, and grieve for what was apparently the result of their past deed, or *karma* (Nar.88:1,2).

Tolvinaippayan - *Paḷaiya vinaiyin payan* (Result of past action or *karma*)
The sun disappeared like a monarch who went up to the upper world to enjoy the fruit of his past action (*karma*), after he had protected as per ethical texts by his rule free from any evil, the many lives entrusted to his care (Kali.118:1-4).

Tolil - *Vinai* (Work/ activity)
Pāṇṭiyaṇ Karuṅkai olvāṭ perumpeyar Valuti was praised by Irumpiṭartalayar as one who did not yield in the work of destruction to Death which had no cure (Puram.3:12, 13). The wives of Cōṇāṭṭrup pūṇcāṭṭrup pārppān Viṇṇantāyan, per-

formed the work allotted to them severally (Puram.116:17,18). The cloud went towards the mountains after pouring rains in proper season enabling agricultural activities to be carried out in time (Pati.84:21). The lord of the hills, wore on his leg a hero's anklet of well-wrought workmanship (Peru.102, 103). Pāṇṭiyaṇ Neṭuṇceliyaṇ encamped at Talaiyālaṅkāṇam, to the dismay of his foes, while all the people around were willing to work at his orders (Matu.124-127). The rains ceased to pour, stopping all agricultural work, the ploughs becoming idle everywhere (Akam.141:5,6). The hero went to an alien land and sojourned there in order to help his king by carrying out his work there (Akam.254:10). The rain poured so that living beings on earth suffering from drought, could begin their respecting activities as before (Nar.42:1-3). The farmers freed from work, the bull that had lost its powerful gait, and allowed it to graze in the garden (Nar.315:4,5). The hero swore to himself that he would go and meet his beloved if the king's work was completed (Aink.443:3,5). The ichorous elephant, refused to do any work for the mahout, not even caring for the goad in his hand (Kali.138:1,2). Lord Māyōṇ, Lord Tirumāl, and His Elder Brother, were of different complexions, but of the same divine activity, inseparable as word and meaning (Pari.15:11-13). Women challenged sapphire-hued peafowls in beauty and graceful action (Pari.Ti.1:62).

Tolīi - 1. *Kāṇṭal tolīlai uṭaiyavalē* (Woman seeing something)

The heroine was addressed as a woman who was engaged in looking at the bull-fight (Kali.103:14).

2. *Tolil ceykinravalē* (Women engaged in an activity)

The heroine was addressed as a woman who was engaged in the choric dance (Kali.104:69).

Tolu / toluvam/ toluvu/ toluvū - *Māttut toluvam* (Cattle-shed/ byre/ enclosure)

The bandits from the wilderness, lifted the cattle from the sheds and went back to their place (Akam.7:14). Whenever the bull went towards the cows in the shed, the bell round its neck tinkled (Kuru.190:6,7). The enclosed bull-ring, with bulls and herdsmen confronting each other, looked like a battlefield with two contending monarchs opposing each other (Kali.105:47-49). The cow would not go away to graze, even after dawn, as it wanted to be near its calf tethered to a post inside the byre (Kali.110:12-14).

Toluti - *Īttam/Kūttam* (Collection)

The fortress was surrounded and besieged with troops of elephants (Pati.62:1,4). The flock of green-legged cranes with soft feathers, along with the storks preyed on the carp living in streams (Netu.15,17). The dark clouds gathering together, sent down showers (Malai.362, 363). The swarm of lovely-winged bees flying gently, fed upon the honeyed pollen of the jasmine flowers (Akam.234:12,13). The flock of herons that had preyed on the fish in the backwaters, perched on the palmyrah fronds (Nar.123:2,3). Herdsmen fought with bulls, like a brigade of elephants and a troop of tigers struggling with one another (Kali.103:58-58).

Tolunai - *Yamunaiyāru* (The River Yamuna)

Lord Kannan stood upon the *kuruntam* tree bending its branches, while cowherdresses bathing in the wide water-front of the perennial

Yamuna in the north, wore leaf-garments (Akam.59:3-6).

Tolumakalir - *Kurrēval makalir* (Hand-maidens)
Handmaidens poured collyrium inside the hollow of the elephant- grass reed (Aink.16:2).

Toluvar - *Ulavar/ tolil ceyvōr* (Farmers/ agriculturists / servants)
Farmers, drinking toddy off leaf-cups of water-lily, would dance to the sweet sound of the billows of the sea (Puram.209:2-5). Young servants in well-guarded houses, ground to a fine paste fragrant spices like musk upon the black grinding-stone (Netu.49, 50). The *neytal* plants in the field also was cut off by the sharp scythe of the reapers of paddy (Nar.195:6,7).

Toluvai - *Matu* (Pool)

The hero enjoyed the company of his paramours sporting with them in the pool (Kali.30:5,6).

Tollai - *Valai* (Hole)

Rabbits from their holes in the village-common, played about in the short bushes (Puram.333:3-5).

2. *Tolai* (Tubular hold)

Bear-cubs seized and ate the tubular flowers of the mahua tree (Akam.275:11,12).

Toli - *Cēru* (Slush/ mud)

Farmers planted the seedlings in the fine slushy field that had no need for ploughing (Peru.211,212).

Toru - *Ātu* (Sheep)

Āral fish rolled about in fields where sheep had been (Pati.13:1).

Tonmai - Palamai (Ancientness)

Maturaikkaṇakkāyaṇār said of a certain brave soldier of a small town, that he belonged to a family which was known for its tradition of munificence from ancient times (Puram.330:7).

Tonru - Palaiyatu (Oldness/ Antiquity)

Pullārrūr Eyirriyaṇār said to Kōpperuñcōlan: "Those who oppose you now in battle, are not your old enemies, powerful from ancient days" (Puram.213:4). Widowed women lived on the meagre seeds of water-lily, whose beautiful leaves served them as garments in olden days (Puram.280:12-14). Kings defeated by Cēraṇ Iḷaṇcēral Irumporai, willingly served him, mentioning their ancient friendship with him (Pati.90:8). The hero's soldiers stood bow in hand, fragrant garlands brightly shining on their broad chests along with ornaments of antique design and value (Kuri.122, 129). The Cēra monarch, routed the Āryan kings and carved his symbol of the bow upon the ancient mountain in the north (Akam.396:16-18). Māliṟuṅkuṇṇam had an ancient fame throughout the wide world (Pari.15:36).

Tonmaruṅku - 1. Palaiya kulam (Ancient family)

Peruṅkuṇṇūrkilār sang the praise of Iḷaṇcēral Irumporai thus: "Ride in your chariot towards your home to see your great queen so that your sleepless foes in their forts afraid of the destruction of their ancient families by your armies, may sleep in peace" (Pati.81:32-37).

2. Palaiya nūl (Ancient texts)

Divine seers were learned in the ancient holy

texts (Kuri.17,18).

Tonmutu peṇṭir - Palaiya mūtta peṇṭir (Old matrons)

Old matrons, with their grey-hair well combed and tied, went about selling rare things on trays (Matu.407-409).

Tonnakarc cēlvi - Peruntēvi (Cera Queen)

Kāppiyārruk Kāppiyaṇār referred to the wife of Kaḷaṅkāykaṇṇi Nārmuṭiccēral, as the great queen in his ancient palace, whose chastity was like that of Aruntati (Pati.31:28).

Tonnāṇmīn - Muncenra nāṇmīn (The star preceding)

In the month of *Paṅkuṇi*, when the star *Uttiram* declined and the star *Mūlam* rose, the star that preceded it, *Mirukacīriṭam*, disappeared into the sea, a shooting star fell from the sky, presaging danger to Yānaikaṭcēy māntarañcēral Irumporai, according to wise elders (Puram.229:5-15).

Tonnilakkilamai - Alaiya nila urimai (Ancient right to land)

Kōvūr Kilār said of Cōlan Nalaṅkiḷi's ancient right to the land, that the cool *marutam* tract would carry out his behests even like the wet clay placed in the wheel of the potter, taking the shape the potter desired (Puram.32:7-10).

Tonnilai marapu - Palaiya nilaimai poruntiya muraimai (Ancient tradition)

Atiyamāṇ too acquired his right to kingship according to the traditions set up by his ancestors in the line (Puram.99:4-8).

Tō

Tōkai - 1. *Mayil* (Peacock)

The peacock that drank the honeyed juice of the jack-fruit thinking it to be water, walked about with tottering steps owing to intoxication (Kuri.190,191,194). The *Tulu* country had groves abounding in peacocks feeding upon the fruit of the bitter-gourd, their round ocelli resembling drum-heads (Akam.15:4,5). *Malavas* wore garlands made of peacock-feathers (Akam.249:11). The peacocks perched upon the branch of the *vēṅkai* tree, looked like women culling flowers from trees (Kuru.26:2,3). The peacock spread its fantail, lovely like the tresses of the hill-women (Aink.300:1,2). The cry of the peacock crested like the sirissa flower, seemed to call out to parting lovers to come together again soon, without prolonging their separation (Pari.14:7-9).

2. *Tōṭu* (Sheath)

In the fertile fields, the paddy put forth sheaths ruddy as tongues of flame (Akam.13:17-19).

3. *Kūntal* (Heroine's tresses)

Women with bamboo-like arms and tresses tied into buns, sported in the sea-shore (Kuru.326:1,2).

4. *Vāl* (Tail)

The sharp-toothed dog with a right-curling tail, barked furiously in the night (Akam.122:7,8).

5. *Mayirrōkai* (Fantail of a peacock)

Women, lovely like a peacock's fantail, played together (Pari.9:64).

Tōṭṭi - 1. *Tōṭṭimalai* (Tōṭṭi mountain)

Naḷḷi was lord of the famous mountain Tōṭṭi, not made of iron, (like the elephant-goad *iṭṭi*) (Puram.150:25-28).

2. *Ankucam* (Ankus, elephant-goad)

Using his goad, the mahout ordered his elephant to charge against the walls of the enemy and shatter them (Pati.38:5). The tusker mad with exceeding ichor, charged ahead unmindful of the mahout's pricking goad (Kali.138:1,2). When the cow-elephant was scared by the tiger-image kept in a niche in a mansion, its mate the tusker, became wild, uncontrolled by the goad of its mahout (Pari.10:45-49).

3. *Kāval* (Guard)

There were no guards in the fortress besieged by Palyānaic celkeḷu Kuṭṭuvan as there were no people inside (Pati.25:5).

4. *Vaṇakkam* (Obeisance)

Kapilar singing the praise of Celvak kaṭuṅkō Vāliyātaṇ said that his enemies made obeisance to him paying rich tributes, with praying hands that had earlier harassed their foes (Pati.62:11,12).

5. *Katavu* (Door)

In the heartland of Maturai, many were the towns with stout doors, at their gates (Matu.693,697).

6. *Āṇai* (Order)

Lord Murukan's matchless might, scorned the orders of the God of Death himself (Pari.8:86).

Tōṭu - 1. *Ital* (Petal)

The *tumpai* flower with well-arranged white petals, was worn by warriors before a battle (Pati.40:10). The bed of the queen was covered

by fine sheets with petals of red-water lilies strewn upon it (Nctu.134,135). The crane in the watery field bided its time to seize the carp resembling white flower-petal made of silver (Akam.346:4). The plump bud of the screwpine unfolded like the feathers preened by a stork (Kuru.228:1,2). Women adorned themselves with the wreaths of fragrant flower with unfolded petals (Kali.28:3).

2. *Tokuṭi / tiratci* (herd/ cluster/ flock/ assemblage)

The white flowers of the sugarcane swaying in the wind, looked like an assemblage of lances (Puram.35:9,10). In the forest, herds of innocent does gambolled about with their bucks (Paṭi.89:2). When Eyinān fell wounded in the battle with Minili, flocks of birds hovered above him shading him from the fierce sun, and later flew to their nests in the grove beside the water-front (Akam.181:8,10,19). The heroine said that she grieved as she lay on her bed, her bright stack of bangles coming loose from her hands as her lord had not yet returned (Kuru.216:4-6). A covey of white-streaked crows, their wings drenched by the spray from the sea, flew to the shelter of the groves nearby (Kuru.334:1-3). The shepherd drove his flock of sheep with nodding heads to graze in the pasture (Nar.169:6,7). The trees bent their boughs laden with clusters of flowers offering them to the women below (Kali.28:1-4).

3. *Ilai* (Leaf)

Atiyamān, brightly wore on his head, the tender leaf of the young palmyrah tree, pointed and white, along with *veṭci* and *vēṇkai* flowers (Puram.100:3-6). Cowherds reverently placed in the memorial-stone, *vēṇkai* flowers, woven with tender palmyrah leaves (Puram.265:2-5). The

Cēra monarch went to battle adorned with the white palmyrah leaf, folded like the bud and pointed like a needle (Pat.70:6,7). The house was thatched with the dry fronds of the coconut tree (Peru.353-355). In the hillside, the long and lovely leaf of the red plantain tree, caressed the back of the slumbering elephant whenever the wind blew (Akam.302:1,3). Neem flowers woven with the white tender fronds of the palmyrah, was worn on the head, by the departing hero (Kuru.281:2-4). The ears of millet-corn grew ripe, and bent their heads, while the leaves above them fell apart (Nar.256:1,2).

4. *Mukil* (The calyx on the palmyrah fruit)
Children played with one another drawing a chain of palmyrah fruits covered by calyx (Kali.83:8-10).

5. *Kāṭani* (Ear-ring)
Women wearing ear-rings sang beautifully as they returned home after sporting in the Vaikai river (Pari.10:115,116).

6. *Katirtāl* (The outer sheath covering an ear of corn)
The heroine said to the millet-plant that its ears of corn covered by thick sheath may stand erect and become ripe for culling after many days (Nar.257:5-11).

7. *Tāru* (Bunch of flowers)
The ears of paddy thrust upward the tip of the long flower of the plantain tree (nar.400:1,2).

Tōṇi - *Pataku* (Boat)

The warhorse of the chieftain of the small town, cut through the enemy-ranks like a boat cleaving through the sea (Puram.299:1-3).

Fishermen, going into the sea returned with their boats loaded with fat pieces of shark and other fish caught by them (Nar.111:3,6-8).

Tōppi/ Tōppikkaḷ - *Nellār camaitta kaḷ* (Toddy from rice-sake)

Karantai warriors, adorning the memorial-stone with peacock feathers, offered sacrifice of lambs and sake, to the sound of their tabors (Akam.35:6-9). Intoxicating rice-toddy made from a mixture of mango-juice, the drupes of jack-fruit and honey fermented in a bamboo-pipe for a long time, was offered as oblation to the hill where a deity dwelt; *kuṛavas* quaffed this powerful brew, potent as a hissing snake, given to them by their women (Akam.348:2-9).

Tōmaram - *Taṇṭāyutam* (War-club)

Young men, holding war-clubs in their right hands, frightful to their foes, rose to fight against their enemies (Pati.51:14-16).

Tōrai - *Nellil oru vakai* (A kind of paddy/ bamboo paddy)

The *tōrai* paddy in the flower-laden wood after the rains, became ripe to be harvested and powdered into beaten rice (Malai.120,121).

Tōl - 1. *Kēṭakam/ paricai* (Shield/ target)

Colan Rācacūyam vēṭṭa Perunarkillī advanced against his enemies, with a wide-flung army carrying leathern shields dark as clouds (Puram.16:2,3). Ponmuṭiyār praised the valour of a certain soldier with a tuft like a horse's mane, who lay upon his shield in the battle-field (Puram.310:1,2). Spears rose above the serried ranks of leathern shields resembling the congregation of clouds at dawn (Pati.66:11,12). The sound made by the arrows striking at the dark shields fixed to sticks, was heard at mid-

night along with the sounds of the bells of elephants and the beat of the drums (Akam.24:13-15). Honey-combs hung from the hillside like the serried ranks of shields of kings, with fine workmanship (Kuru.392:7,8). Clouds passed across the sky like rank of shields standing like a wall, preventing the onslaught of the enemy (Nar.197:10,12).

2. *Urai* (Sheath)

Atiyamāṇ was hailed as a warrior whose spear never knew sheathing as it was ever in action (Puram.98:10). Cowherds had leathern covers in which they kept the instruments of their profession like branding iron (Kali.106:1,4).

3. *Mēntōl* (Outer skin)

The milkless breasts of the woman had shrunk to mere skin and the holes in the nipples had become blocked (Puram.164:3,4). After childbirth, the hunter-woman lay with her child on a bed of deerskin (Per.89,90). The tooth-brush tree had a dark trunk, rugged like the skin of a crocodile (Akam.3:1,2). The buffalo had a big back with a dark skin, covered by beautiful hair (Akam.206:3,4). The cascade rolling down the rocks resembled the slough of a snake (Kuru.235:1,2). Lord Civaṇ danced the *kāpālam* dance adorned with the skin of the terrible tiger he had killed (Kali.1:11). The sandals adorning the divine feet of Lord Murugaṇ are made of skin and decked with peacock feathers (Pari.21:3-7).

4. *Turutti* (Bellows)

The blacksmith blew hard upon his bellows as he worked at his forge (Peru.206,207). The heroine's heart was agitated boundlessly like the bellows of a forge in a village which had to serve seven villages around it (Kuru.172:5-7).

5. *Yānai* (Elephant)

The flag of victory was hoisted after achieving a famous conquest with the help of a brigade of war-elephants (Matu.370-371). The fortress had many elephants which looked like dark clouds (Malai.377,378). The small pathway was haunted by wild elephants (Kuru.207:5).

6. *Kutiraiccēnam* (Saddle of a horse)

As the sharp arrows cutting through the saddle pressed into them, the steeds with waging ears, refused to eat hay (Mullai.72-74).

7. *Ceruppu* (Sandal)

Salt-merchants wore on their feet sandals that sounded as they walked (Akam.184:4).

Tōlam - *Pēreṇ* (An astronomical number)

When the ocean of milk was churned, Lord Āticēṭan, transforming himself into a churning rope, remained unchanged in the same position for the acon of time indicated by the number *tōlam* (Pari.Ti.1:68-71).

Tōlan - *Nanpar* (Friend/ companion)

Kapilar introduced himself as a friend of Pāri, when he went to Iruṅkōvēl with Pāri's daughters (Puram.201:5,6).

Tōli - 1. *Talaiviyin tōlamaiyaip perravaḷ; talaiviyin kātal vālvukku mutanmaiyanavaḷ* (Friend or female companion of the heroine/ Heroine's maid)

The wife of the wounded soldier who fought for his king called to her companion to assist her in guarding him against evil spirits (Puram.281:7-9). The heroine said to her maid: "Friend! Even if our lord were not to favour us by going away from us, may his intimacy with us endure forever" (Akam.40:9-12). The

heroine unable to bear the pangs of separation said to her maid: "Friend! Tell me; Is the wealth so purposefully sought after by our lord, dearer to him than ourselves? Will it be great as great Himālayā mountains or valuable like the riches hidden under the waters of the Ganges?" (Akam.265:3-7, 22, 23). The heroine anguished at the separation from the hero said to her companion, that her eyes would not weep, if only she were to be certain that her lord who had gone across the cruel wilderness would return without any harm (Akam.375:16-18). The heroine grieving at the advent of the rainy season, said to her maid: "Friend! Won't it be nice if we could get some one to go to our lord with a few blooms of the ribbed-gourd, and tell him that his beloved had become pale and fallow like those flowers?" (Kuru.98). The heroine worried at the delay in the return of the hero even after the advent of the rainy season said to her maid: "Friend! My lord has not yet come back; even the jasmine creeper, fostered by the rains, laughs at my discomfiture with its buds as the teeth" (Kuru.126). Her mistress said to the maid unable to bear the pain of separation: "Friend! My lord has gone across the wilderness, and I am languishing here on my bed; instead of taking pity on me, the cruel cloud, accompanied by thunder and lightning pours rain to take my life away" (Kuru.216). The heroine becoming emaciated owing to the separation from the hero, said to her maid: "Friend! My heart that had gone after our lord as he journeyed through the wilderness was happy at first, thanks to the merit of past good deeds; but now on hearing the gossip of others about my growing lean in body, I suffer, like one undergoing the after-effects of evil deeds" (Nar.107:1,4-10). The heroine grieving at the delay in the return of the hero even after

the advent of the rainy season said to her maid: "Friend! Won't our lord, who promised to come back soon, hear the rain-cloud's rumbling sound of thunder, as if it were laughing in derision at my misery, that has loosened by bangles" (Nar.214:6-12). The heroine unable to bear the pain of longing for the absent hero, said to her maid: "Friend! Will the lord of the sea-shore feel sad at heart to think of us grieving sleeplessly at home, whenever he bears the painful cry of the lorn anril?" (Nar.363:1-8,12). The heroine said to her maid in the hearing of the hero waiting by the wall outside: "Listen, my friend! As our lord has returned to favour us with his love, my emaciated arms have become bright" (Aink.120). The heroine said to her maid in the hearing of the hero: "Listen, my friend! It was easy for our lord to sport with us in our mountain-stream till now; but as our movements have now been confined to our house by our good mother, it is no longer possible to do so and I am crazed with care" (Aink.224). The anguished heroine said to her maid: "Listen my friend! Wealth seems to be dearer to our lord who had gone across the cruel hills, than the pleasure of amorous union with me" (Aink.337). The heroine said to her companion: "My friend! the lord of the ford may be a cruel person; but he alone is the saviour of my life" (Aink.Ti.6). The heroine called out to her maid and companion: "Come, my friend, let us sing together the husking song" (Kali.41:1,4). The heroine said: When my lord who had been listening to our song, without informing my friend, came up stealthily behind me and embraced my nape, the pale sallowness of my body vanished at once" (Kali.42:28-34). The heroine said to her maid: "My friend! I had fixed the jasmine-wreaths worn by the

herdsman on my tresses; but it fell in front of my foster mother when she dressed my hair; my mother knew then about my secret love" (Kali.115:1-9).

2. *Tōliyākiya talaivi* (The heroine, addressed as 'friend' by the maid)

The maid said to her mistress the heroine, "My friend! I shall tell you what you do not know in your passion for the hero; if you do not go about making the motions of chasing the parrots from the millet-field, our good mother will surely send someone else in your stead to do it well; then, it will not be easy for you to embrace the chest of our lord" (Akam.28). The maid comforted the heroine unable to bear the pangs of separation, thus: "My friend! Even if our blameless lord were to get in a single-day all the wealth that the Cēra king got as tribute, he would not stay back in the land to which he has gone" (Akam.127:1,12). The maid assured the heroine grieving at the separation from the hero: "My friend! May you live long! Though our lord has gone across the cruel desert-tract, on a manly enterprise, he will surely return to you soon, his heart ever longing for the sweet slumber upon your tresses" (Akam.231:9,10). The maid urged the hero to expedite his marriage with the heroine saying: "Lord of the shore! You may not favour my friend with flower-like collyrium-fed eyes and thereby put an end to her agony and the gossip of the villagers at once; but was the promise you swore, with the sea as the witness, also false?" (Akam.73:10,11,17). The companion of the grieving heroine said to her: "My friend! Our lord himself declared that while hard work is the life-breath for men, for women dwelling at home, their husbands are the source of life; therefore weep not; our lord will desist from

going away" (Kuru.135). The maid assured the distressed heroine thus: "My friend! Our lord who had gone abroad impelled by the desire to earn wealth, would not turn back in the middle of his journey at the moving sight of the bull-elephant relieving the hunger of its mate with the torn off bark of the yā tree; but he would complete his work and return soon" (Kuru.255). The maid said to her mistress, the heroine: "My friend! Let us climb the hill and see if the sounds we hear are from the tinkling bells of the cows coming home in the evening, or the from the chariot-bells of the hero returning home after successfully completing his work" (Kuru.275). The maid-companion said to her mistress, the heroine, recommending the hero unto her favour, thus: "My loving friend! the lord of the hills, who stayed with us yesterday helping us to chase the parrots from the field, could not reveal his longing to you; but that is not the issue troubling me now; I am ashamed to think how my own bangles came loose, when like a bee desiring honey from any flower, he stared hard at me" (Nar.25:5-12). The maid said to the heroine: indicating the imminent possibility of the marriage with the hero: "My friend! Long may you prosper! Listen to the sound of the chariot-bells of the lord of the shore! We are saved from the pain caused by exceeding passion at even-tide that harasses separated lovers!" (Nar.78:5-11). The maid said to her mistress the heroine, encouraging her to elope with the hero: "My friend! May your prosper! What with the malicious gossip of the women of the street, and the caning of the good mother, we have suffered much! I have consented to your going away with the hero in his chariot by midnight; Rise, my friend, and go with your lover! May this village rot in its own gossip" (Nar.149).

The maid said to the heroine unable to bear the delay in the coming of the hero to his tryst: "My friend! The chariot-bells tinkling with his bustling youthful followers, the lord of the shore has come to the tryst; come, let us slink by and hide ourselves behind a *punnai* tree and note his distress at not seeing us;" (Nar.307). The maid of the heroine spoke thus to our fostermother when strangers had come asking for her hand in marriage : "Mother! Please listen to what I have to say! My friend is very shy and she is afraid of you; she yearns for the sweet slumber on the chest of the Lord of the land; I am worried at her situation" Thus she revealed the true love of the heroine to the mother (Aink.205). The maid said to the heroine: "My friend! Our lord, on seeing the woods getting lovelier in spring, has given up his journey in order to earn wealth, and has come back to make your golden complexion lovelier" (Aink.357). Said the maid to the heroine, distressed at the delay in the return of the hero: "My friend! may you prosper! the king has ended his warlike endeavour and hostilities have ceased; our lord will therefore come back soon, for you to embrace his chest" (Aink.465). The maid on seeing the arrival of the hero said to the heroine: "My friend, grieve no more with an anguished heart; our lord has hastened home in his chariot to be at your side, well aware that you will be much distressed on seeing the villages celebrating the festival to honour the God of Love in spring" (Kali.127:22-26). When the maid-companion of the heroine chastised the hero, lord of the hills, for ruining the beauty of her mistress, making her lovely eyes sallow and pale, and her beautiful arms to wither, the hero quickly arranged for their marriage, as he was afraid that he might lose her love altogether

(Kali.45:7-24). The heroine's maid-companion urged the hero to expedite the marriage with her mistress thus: "Lord of the coast! Your neglect of my friend after enjoying her womanly charms, is reprehensible like the action of one who kicks aside the bowl of milk after drinking it; harness your horses to your chariot, if you are a righteous man indeed;" (Kali.133:15- 19).

3. *Tōlamaiuravu (Virali)* (The paramour's companion / the minstrel's wife)

The paramour of the hero said to her maid companion that the hero's wife spokè harshly coupling her name with that of her husband (Akam.106:5,6). The concubine of the hero said to her maid in the hearing of the companions of his wife: "My friend! May the big sea harass me if I am in any way responsible for the heroine's unreasoning anger" (Kuru.164:4-6). The hetaera said to her maid-companion in the hearing of the relatives of the heroine: "Friend! I am amused to think of the trembling of the lord of the town when I threatened to tell his wife about his seizing my tresses and snatching my bangles?" (Nār.100). When she came to know about the heroine's remark that the hero had left his hetaera for good, a certain paramour of the hero, said to her own maid in the hearing of the heroine's companions: "Listen to his, my friend! Though my lord has parted from us making my arms to grew leaner, he has done so only to satisfy social conventions; and not in real earnestness" (Aink.39). The maid revealed to the foster-mother the heroine's love for the hero in these words: "When we went with our bevy of companions to cull *vēṅkai* flowers, a certain youth in a chariot went by staring at the collyrium-fed eyes of your daughter who then confessed

to me that he was indeed a real man" (Akam.48:5-26).

Tōliyar - Tolimar (Companions of the heroine)

The hero said "Without saying a word in reply to my lengthy address in praise of her beauty, she remained shy and silent and with bowed head, looking down at the ground; and then as if she were looking for her bevy of companions, she ensnared my senses and went into her house(Kali.57:21-24).

Tōl - Puyam/ Kai (Shoulder/ arm/ hand)

Cēramāṇ Takaṭṭur eṇṇinta peruṇṇēral Irumporai, with his drum-like arms, fanned with a chamar, poet Mōcikīraṇār who unwittingly lay asleep on the cot for the royal drum (Puram.50:12,13). Pokuṭṭeṇi, son of Atiyamāṇ, captivated the hearts of women, whose flower-like eyes grew sallow and their arms leaner on looking at him (Puram.96:4,5). Blameless women-singers with soft arms curved like bamboos, were given bright ornaments by Imaiavarampaṇ Neṭuṇ- cēralātaṇ (Pati.12: 22,23). Palyāṇaic celkelu Kuṭṭuvaṇ was blessed by Pālaikautamanār that he might live for thousands of years, with his queen with big arms cool as bamboos, and dark eyes set in a flower-like face (Pati.21:37). The frightful goblin-maiden with fearful aspect danced the *tuṇaṅkai*, heaving her shoulders and shaking her arms (Muru.51,55, 56). *Curapuṇ-ṇai*, *akil* and sandal-wood logs were thrown up by the waves to serve as rafts for the arms of women sporting in the water-front (Ciru.116-119). Even in the prolonged summer, the ponds were full of water so that the shoulders of the men bathing in it could not be seen (Peru.273). The king stayed within his war-camp without longing for the arms of the queen with lovely eyes, even when the

northwind blew cold (Netu.Ve). Their dark powerful arms swelling with pride, cruel bandits, cut off the heads of the way-faring merchants (Akam.89:10-13). From the big soft fore-arms of the heroine, the bangles came loose, like salt dissolving in rain (Akam.206:14-16). The maid said to the heroine that the hero would surely return soon and restore the blameless beauty of her big soft arms (Akam.295:18-22). The hero said that he had not come across any wealth greater than the pleasure of amorous union embracing the bejewelled arms of his beloved (Akam.379:13-16). The heroine asked her maid to inform the hero about the change in the condition of her long, soft bamboo-like arms, from which the bangles were coming loose (Kuru.185:2-4). The maid declared that even if she were to give to the crow that had announced the arrival of the hero, cooked white rice in seven bowls, it would not be enough to recompense for relieving the anguish of her mistress (Kuru.210:2-5). The heroine said that her arms were ever turned in the direction of the hero, even like cow'sthorn flowers looking always at the sun (Kuru.315:2-4). Bees swarmed around the arms of the heroine, attracted by their fresh fragrance, as the hero had come during the night and made love to her (Nar.35:3-5). The maid asked the heroine why her bangles were still coming loose through the hero was meeting her regularly, like persons standing in a pond gathering water-lilies, suffering from thirst (Nar.332:1-5). The hero blessed the parrots to live long, as they made possible the presence of the heroine in the millet-field performing her task of chasing the birds with her big arms (Aink.281). The hero praised his beloved after amorous union with her thus: "Your breasts afflict me more than your eyes;

and your arms, more than your breasts!" (Aink.361:3-5). The war-like endeavours of the hero, away from the heroine, ruined the fine charms of her soft arms and made them pale and sallow (Aink.452:3-5). Though the heroine tried to conceal her grief at the separation from the hero, the bracelets coming loose from her arms lost their brightness like the prosperity of one who did not care for his kinsfolk (Kali.34:17-19). The angry heroine ironically said to the hero who had come after a visit to his paramours, "You say you witnessed a quail-fight; well the wounds on your arms are still raw, that you received in this fight!" (Kali.95:17,18). The heroine holding a basket of paddy in one hand, walked along, swinging her other arm in the arrogance of her youthful charms (Kali.109:13,14). The arms of the women bathing in the Vaikai were the golden ponds in which their palms blossomed like lotuses (Pari.8:114, 115). In the hill sacred to the Red Lord Murugaṇ, a certain woman, intoxicated by toddy, would dance joyously heaving her shoulders and stepping in tune with the beat of the tabor (Pari.21:19,20).

Tōlar - *Tōḷṇaiyuṭaiyavar* (Persons with arms)

The hero came by night to meet his beloved after swimming across the jungle river, his arms and shoulders covered by fragrant blossoms (Nar.144:9, 10).

Tōlāy - *Tōḷṇaiyuṭaiyāy* (Person with arms - Vocative)

The heroine was addressed by the hero as a woman with lovely arms which put to shame the beautiful and majestic bamboo (Kali.20:15). The hero hailed his beloved as a woman with soft arms lovely like bamboos, and

beautiful hands stacked with golden bracelets (Kali.54:3).

Tōlār - *Tōḷinaiyuṭaiyar* (Persons with arms)

The hero said to his beloved; "My relatives has instructed me not to let go women with sugar-cane designs drawn on their arms, if I met them on the way, but to seek the cure for my malady through them" (Kali.112:6,7).

Tōlāl - *Tōḷinaiyuṭaiyaḷ* (Woman with arms)

The hero riding a horse of palmyrah-stalk said that his beloved whose arms put to shame the bamboo in beauty of form, gave him flowers like *pūlai* and *āvīram*. (Kali.138:18, 19).

Tōḷi - 1. *Tōḷaiyuṭaiya peṇ* (Woman with arms)

The hero said to his heart: "We are amused at the words of our beloved with round arms that she would like to come along with us in our journey, and rest under the striped shade of trees on the way" (Akam.121: 9, 10, 15).

2. *Ōr viḷayāttu* (A kind of game)

Musters of peacocks moved in the jungle track graceful like the game called *tōḷi* played in fine order by women (Kali.344:4-6).

Tōlīr - *Tōḷinaiyuṭaiyir* (women with arms- Vocative)

The hero addressed the heroine and her maids, guarding the millet-field as women with long arms (Nar.213:10,11).

Tōḷōy - *Tōḷinaiyuṭaiyōy* (Man with arms - vocative)

The bard-companion hailed the hero as a man with stout and big arms (Kuru.254:5).

Tōrram - 1. *Tōṇrum kāṭci* (Appearance/ scene)

The white royal canopy of the Cōḷa monarch followed by the two canopies of the Cēra and Pāṇṭiya kings appeared like health/ and / happiness following righteousness (Puram.31:1-4). Kapilar hailed Celvak kaṭuṅkō Vāḷiyātan, as the lord with heroic anklet, whose beautiful appearance resembled the blue-lily blooming in the backwaters, and whose bounty towards suppliants was greater than a rain-cloud's (Pati.64:15-18). The war-elephant's toe-nails red with the blood of the head of corpses kicked aside by it, appeared grisly like the teeth of goblin-women eating flesh and gore in the battle-field (Ciru.196-200). Ionians guarding the war-camp of the king, had a frightful appearance (Mullai.60, 61). The hero's tall chariot with the appearance of a fishing-boat going out into the sea, gradually faded from the sight (Akam.73:11, 15-17). Evening came on, with the beauty of twilight and the sea, as if the two great Gods, Lord Civaṇ and Lord Tirumāl had made their appearance together (Akam.368:6-9). The black bull, that gored the herdsman leaping upon the neck of the white bull, appeared like the dark-hued God who went to the rescue of the Moon covered by the Serpent (Kali.104:35-38).

2. *Viḷakkam* (Brightness)

The golden bowl, in which food was served, had a brightness that put to shame the Sun (Ciru.243, 244).

3. *Tanmai / iyalpu* (Quality/ nature)

Nannan established his fame again upholding his old reputation as a warrior with a powerful spear in his hand (Akam.392:24-27).

4. *Viḷaivu* (Consequence)

Ālattūr Kīlār sang of Nālaṅkiḷli: "Listen, O

king, to the consequences of military power that destroys the strength of other kings" (Puram.225:5,6).

5. *Tōṇṛūtal / Velippaṭutal* (To make one's appearance)

The maid said to the heroine in the hearing of the hero waiting by the wall outside: "It is painful to see the deity being vainly adored with many musical instruments, while only the hero's appearance on the scene will cure her malady" (Kuru.263:2-4).

Tōṇṛal / Tōṇṛāl - 1. *Talaivan* (Hero/ chieftain/scion)

Kōvūr kilār hailed Neṭunkilī as the chieftain with a strong steed, whose power could not be excelled (Puram.44:10). Kaṇṭirakkōp Perunaḷḷi was referred to as a scion of an opulent line and a great hunter with a powerful bow (Puram.150:7). Perunkunrūr Kilār addressed Cēramāṇ kuṭakkōccēral Irumporai as a famous chieftain of a line, who was famous for leading his men against enemy kings whom he slew in battle (Puram.211:5,6). Celvak kaṭuṅkō Vāliyātaṇ was addressed by the poet as a reputed scion of a great line, as he relieved for good, the long-standing hunger of suppliants and their kinsfolk (Pat.64:19,20). The maid hailed the hero as a chieftain with a powerful

horse (Aink.304: 5; 500:5).

Tōṇṛi - 1. *Ceṅkāntal* (Red glory-lily)

Foresters, if they grew tired of living in the *mullai* country with *taḷavu* and the spreading red glory-lily flowers, would go to *marutam* tracts for a change (Poru.199, 220). The lush glory-lily bloomed, red like blood (Mullai.96). The hillside was fragrant with *vēṇikai* blooms and glory-lily flowers, red as flame and haunted by bees (Akam.218:20-22). Throughout the wood, bloomed the red glory-lily, bright as lamps (Akam.364:5,6). The cock had a red comb, like the bright cluster of the glory-lily (Kuru.107:1,2). In the track along which the hero went, red jasmine and glory-lily red as a lamp's flame, blossomed owing to welcome showers graced by the rain cloud (Aink.440). The glory-lily, grew luxuriant and blossomed red as fire (Pari.11:21).

2. *Malai* (A mountain)

The Tōṇṛi mountain was high as the heavens, from whose peak the cataract rolled down with a roaring noise (Puram.399:33,34).

Tōṇṛikkō - *Tōṇṛimalaikkuttalaivan* (Chief of the Tōṇṛi mountain)

See Tāmāṇ Tōṇṛikkōṇ.

'Na'

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Nakkannaiyār - *Peṇpār Pulavar* (A Poetess)

Daughter of a merchant called Peruṅkōḷi nāykan of Uraiyūr, this woman poet has composed three poems in Puram. (83, 84, 85) expressing her unrequited love for Pōrvaikkōpperunaṅkilli son of Titiyan who ruled from Uraiyūr. Puram.84 describes how she grew pale and sallow because of her unfulfilled desire for this Cōḷa scion. Puram. 85 celebrates his victory over the wrestler at Āmūr. Three other poems composed by her Akam.(252) Nar.(18,87) speak about the states of mind of people in love.

Nakkīrar - *Pulavar* (A poet)

Various known as Maturai Nakkīrar, Kaṇak-kāyaṅār makaṇār Nakkīraṅār, and Maturai kaṇakkāyaṅār makaṇār Nakkīraṅār, this famous poet of Maturai was the son of a grammarian, who was also a poet in his own right. The following poems were composed by him. Three in Puranaṅūru (56, 189, 395), seventeen in Akananūru (36, 57, 78, 93, 120, 126, 141, 205, 227, 249, 253, 290, 310, 340, 346, 369, 389), seven in Kuruntokai (78, 105, 143, 161, 266, 280, 368), seven in Naṇṇinai (81, 86, 197, 258, 340, 358, 367) and besides Tirumurukar-ruppaṭai and Neṭunālvātai, two long poems in Pattuppāṭṭu. He has compared Pāṇṭiyaṅ ilavanlikaippaḷli tuṅciya Naṇmāraṅ to the four great Gods Lord Civa, Baladēva, Māyōṇ and Murukaṅ (Puram.56). Puram.189 emphasises the importance of philanthropy; a quarter measure of rice will suffice for anyone, as also two bits of

cloth; all are equal; the very purpose of earning wealth is to give and not to enjoy oneself. His long poem Neṭunālvātai has Pāṇṭiyaṅ Talaiyālaṅkāṇattuc cēruvenra Neṭuṇṇeliyan as the hero with both *akam* and *puram* themes. This prolific poet has written about various towns and cities and landscapes of Tamilnāṭu like Uraiyūr, Maturai, Karuvūr, Vēṅkaṭa country, Kāviriṇṇampattinam, Ūṇūr, Vēmpī, Toṇṭi, Pavattiri, and Cīrukuṭi. The poet has also described the states of mind of lovers in his *akam* poems with fine similes.

Nakar - 1. *Pērūr* (Town/city)

The elephant moving in the odorous slush caused by people spilling toddy as they drank it, listened intently to the beat of the drum from the city (Puram.68:17). Cōḷaṅ Kuḷamur-rattut Tuṅciya Kiḷḷivaḷavaṅ was king of the goodly country with big towns, where an inexhaustible supply of food was cooked over fire; the land knew no other fire (Puram.70:7). In the great city prosperous with trade, various kinds of flags fluttered so thick that the sun's rays could not penetrate them (Pat.182). The heroine was rare and inaccessible like riches hidden in their big cities by the old Vēḷir chieftains (Akam.372:4). At nights, the foresters guarded the big villages moving about sleeplessly singing Kāṅci tune (Nar.255:3). If the city of Kūṭal with storeyed mansions, were to be placed in one scale of a balance and the rest of the world on the other, wise poets would declare that the city was worthier (Pari.Ti.4).

2. *Illam* (House/abode)

In the big village, women guarded from the influence of goblins and ghouls the martial wounds of the noble hero, strewing white mustard and singing the Kāṅci tune, besides, fumigating the place with *akil* smoke

(Puram.281:6). Solicitors of gifts beating their drums went to the opulent city of Cōlan rācacūyamvēṭṭa Perunarkilli and obtained rich presents from him (Puram.377:3). In the beautiful city where the Goddess of wealth had ensconced herself, in the sandy courtyard, the yak and the swan played about (Netu.90). The heroine eloped with the hero leaving the high-walled town without caring for her mother at home (Akam.35:2). The hero said to his charioteer: "Drive fast the chariot, so that I can attain my beloved as she lies hating her lonely bed in our city with noble mansions" (Akam.124:6).

3. Araṇmaṇai (palace)

In the big palace of the monarch with the bright sword, suppliants received elephants as gifts (Puram.177:1). Ilañcēral Irumporai shone resplendent in the midst of beautiful women in his palace, bright as a peacock and fearful to his enemies (Pati.88:28). Kūṭal city of Neṭuñceliyaṇ had palaces huge as hills. (Akam.296:12). The hero coming at night to the big well-guarded palace went into the chamber of the heroine and made love to her (Nar.156:2). In the evening women stood in the palaces welcoming their visitors (Nar.215:4). The hero even if he were to take a nap in the wilderness, would dream that he was sleeping with his beloved in her palace (Aink.3245:3). The maid told the hero about the anguish of her mistress in his absence and thereby urged him to expedite his marriage with her. "In the tall palace my mistress dreamt about you and then grew agitated and distressed about your welfare" (Kali.126:14).

4. Kōyil (Temple/shrine)

Kārikkilār advised Pāṇṭiyaṇ Palyākacālai

mutukuṭumip peruvaluti thus: "May your royal canopy bow low as you circumambulate the opulent shrine of the God with three eyes adored by the holy seers" (Puram.6:17,18). In the shrine sacred to Goddess Kāli fearful because of the goblins at the entrance, the kuyils and the doves dwelt (Pat.57,58). The Red Lord was adored by the Pāṇṭiya king with his women and retinue of officials and ministers circumambulating the God's shrine in Paraṅkuṇṇam (Pari.19:27,29).

Nakaram - Pērūr (City)

Imaiyavarampan Neṭuñcēralātan had a reputation for military prowess that made his enemy kings tremble sleeplessly in their big towns (Pati.12:5-8). In the old cities where the minstrels, wives danced, words in praise of the Cera monarch were always heard (Pati.47:7,8).

Nakal - Oli (brilliance)

When the hero left her, the heroine lost her brilliance like the moon during the day (Kali.143:2,3).

Nakil - Mulai (Breast)

Women adorned their breasts by applying vermilion paste to them (Pari.6:18).

Nakutal - 1. Makilntiruttal (Laughing/rejoicing)

The hero went abroad in order to earn wealth saying thus: "Poor indeed are those who cannot rejoice with their friends and kinsfolk, fostering their followers with wealth" (Akam.151:1-3). The woman crazed with love, her body emaciated without food laughed immodestly as she went about the streets (Kali.147:8,9).

2. Ellutal (To laugh in derision)

Lord Tirumal is adored thus by poets: "Lord!

That you are so famous is but natural; still we, speak fondly this and that about you; it is even possible that you laugh at us" (Pari. 4:2,5).

Nakupaval - Makilpaval (Women who laughs in happiness)

The lotus blossomed like the face of a happy woman, who had been favoured with love by the hero (Kali.71:5,6).

Nakuvār - Cirippār (Persons who laugh)

The happy women who were bathing in the river Vaikai, were laughing boisterously and noisily (Pari.Ti.2:21).

Nakai - 1. Makilcci / Muruval / Inpam (Laughter / smile / joy)

Uṟaiyūr Mutukaṇṇaṇ Cāttanār singing the praise of Cōlaṇ Nalaṅkiḷli said: "You kinsfolk and followers are full of joy in this world; the wealth acquired and guarded by you is full of fame" (Puram.29:25). Kōpperuñcōlaṇ spent days of rejoicing happily at Uṟaiyūr with his friend Pottiyār, the poet (Puram.212:8-10). The Cēra monarch, happily seated in his war-camp, gave fine ornaments to suppliants even there (Pati.Ti.4:3). Women gave pleasure to their king with their music and dance (Poru.85). The hero seeing the heroine in his dream, caressed her tresses and said to her: "Beloved with sweet smiling face! How can you be displeased with me when I am so sad" (Akam.39:18-22). The hero ordered the charioteer to drive the vehicle fast, so that he could see the smiling face of his dear sweetheart (Akam.344:11-13). The maid described the anguish of the heroine at the separation from the hero and urged him to expedite their marriage telling him: "Lord of the land! You cannot go away thus from my lady

with her sweet smile, making her complexion grew pale and sallow" (Nar.108:5-7). The heroine returning home after her elopement with her lover, said to people going ahead of her: "Please inform my companions with smiling faces about my imminent return to our village" (Aink.397:3-5). The heroine told her maid that the youthful hero with a puckish sense of humour glanced at her as if to kill her with his mischievous laughter (Kali.51:15,16). Lord Tirumāl is adored by the poet thus: "You are the God with bounteous hands that gave nectar to the immortals while the very joy felt by the acuras at the sight of your pulchritudinous Mōkiṇi form became their undoing"(Pari.13:33).

2. Ellal (Fun/derisive laughter)

The heroine said to the maid: "It was a funny sight to see the bard-companion of the hero charging into our house and standing perplexed on seeing me when he actually wanted to bring together the hero and his paramours" (Akam.56). The hero missing his tryst with the heroine said to himself: "Heart! You have caused much distress to me in my exceeding passion making me the object of derisive laughter for the people of the world" (Akam.258:13-15). The maid said to the heroine that it was a funny thing to see the hero standing with bowed hands expressing his misery unaware of the fact that it was he who made the heroine miserable (Nar.245:9-12). The maid described to the heroine with the hero waiting by the wall outside the funny incident of elderly brahmin cripple behaving in a ridiculous manner towards her (Kali.65:2).

3. Vilaiyāṭṭu (Sport/Play)

C Ivāk Katuṅkō Vālivātan did not speak a lie

even in sport at any time (Pati.70:12). The maid said to the hero: "Our mother said that this young punnai tree is a sibling sister to my lady: therefore we are too shy to sport with you in its presence" (Nar.172:4-6).

4. *Oḷi/Vilakkam* (Brightness/splendour)

The heroine had coral lips with bright teeth (Akam.62:2). The ornament on the forehead of the heroine's son swayed resplendently along with the wreath of pearls on his head (Kali.81:3,4).

5. *Mukai* (Bud)

The beetle buzzed about waiting for the Naravam bud to unfold itself (Kali.105:41,42).

6. *Muttumālai* (Chaplet of pearls)

In the melee caused among women frightened by the bees, the garland of a certain woman and her chaplet of pearls got entangled with the pearls of another (Kali.92:33,34).

7. *Eyiru* (The teeth)

The concubine of the hero asked him angrily if his companion instructed him to show her the teeth-marks made by the hetaera on his arms (Kali.72:9-12).

8. *Alarcci* (Blossoming)

The petals of the Naravam flower grew desirable because of the fragrance exuded by the blossoming buds (Pari.8:74-75).

9. *Nakaittal* (Unfolding of a flower)

Women wore flowers that had unfolded themselves at eventide, for sporting in the river (Pari.10:1-4).

Nakaiyavar - *Makilcci uṭaiyār* (Women with cheer)

Cheerful women with bright teeth when they bathed in the Vaikai, were like ornaments to the river (Pari.22:31,32).

Nakaivar - *Naṭpinar* / *Makilccikuk kāraṇamāṇōr* (Friends/persons causing happiness)

Cōḷaṇ Kuḷamurattut tuñciya Kiḷḷivaḷavan had a noble quality of giving limitless help to his friends (Puram.373:33-35). The army of Kaḷaṅkāykkanni Nārmuṭṭicēral was like a protecting fort to his friends (Pati.31:34,35).

Naṅkai - *Peṇ* (Woman)

It was commented by some people that the woman who rode a she-elephant on the river-side along with the hero after sulking with him for his visit to the hetaera, had indeed no shame (Pari.12:45-47).

Naccal - *Virumputal* (Desiring)

The maid stopped the hero from his proposed journey telling him: "It does not become you to desire wealth; therefore avoid going away in order to earn the same, leaving the heroine alone" (Kali.8:19).

Nacciyār - *Virumpiyavar* (persons desiring something)

The heroine admonished her husband indirectly, telling her son: "My darling! You are like your father in giving good things to people who desire them; but do not resemble your father in his sickening extra-marital relationship" (Kali.86:21,24).

Naccinār - *Virumpiyavar* (Persons desiring something)

Other women said to the hetaera that the

precious things given to her by her lover who desired her company, belonged rightly to her (Pari.20:85).

Naccuvar - Virumpupavar (Persons desiring something)

The poet Caṅkavaruṇar nākariyar advised Tan-tumāran the patron, to continue his fostering of solicitors desiring gifts, while giving them plentifully whatever they wanted (Puram.360 13,14).

Nacai - 1. Viruppam/Vēṭkai (Desire / avarice)

Irumpiṭartalaiyār sang the praise of Pāṇṭiyan Karuṅkai yolvāṭ perumpayar Valuti saying that suppliants desiring gifts came to him as they were certain of his power to relieve their want (Puram.3:24). If patrons ceased to give, suppliants would lose the joy of receiving gifts (Puram.203:1,8). Aiyūr Muṭavaṇār sang the praise of Tāmaṇṭōṇṭikkōṇ thus. "Wise men who know have told me to go over to you to get wealth as much as I desired because the patron, scion of an ancient line⁹ has taken a liking to me" (Puram.339:20,21). Kumaṭ-ṭuṛkkāṇṇār said to Imaiavarampaṇ Neṭuñ-cēralāṭaṇ that he never failed in his bounty to solicitors desiring gifts, even if the rains might do so (Patī.18:11,12). The war-bard no longer desirous of food went to alien territories after the festivals in the big towns were over (Poru.2). The flags of desirable hues fluttering from the mast of the sailing vessels in the harbour, hit the sun's rays (Pat.174,175). The dhole tore into the stag's haunches in order to relieve the hunger of its mate desirous of meat (Akam.285:4-6). The antlered stag eager for water to drink, ran after a mirage in the wild tract (Akam.395:8,9). Bandits in the wilderness relieved their desire for water by chewing

on the bark of trees (Kuru.274:4,5). The heroine said that her desire was not fulfilled because the hero did not favour her with his love in time (Nar.272:6,7). The heroine grieving at the separation from the hero sadly said that he who went across the mountains had killed her desire (Aink.318:13). The heroine listening to the loving words of the hero expressing his desire for her became convinced of his true love for her (Kali.100:9).

2. Anpu (Love / affection)

Kuṇṭukaṭ pāliyāṭanār referred to Čelvak Kaṭuṅkō Vāliyāṭaṇ as the son of a family known for its loving kindness (Puram.387:27).

Nacai iyāl - Virumpinal (Women desiring something)

Wise elders told the king in the assembly: "Will not your reputation for fulfilling the desire of suppliants be falsified if people see the bracelets coming off the hands of your queen desirous of your fragrant chest?" (Kali.100:11-14).

Nacaiyōr - Naccinōr (persons desiring something)

The hero said to the heroine: "Women of perfect jewels! If you do not give a little help to one desiring you whom you treated so cruelly, you will not escape its consequences" (Kali.50:24,26).

Nacaiyunar - Naccinōr (thing)

Lord Murukan alone is cap
liberation to those who desire it
(Muru.270).

Nacaiyar - *Nacaiyutaiyār* (Persons who desire something)

Pittāṅkorraṇ was soft and gentle with the persons who desired his company; but to his enemies he showed his powerful strength (Puram.117:14-17). *Kōccēramān Yānaikaṭcēy Māntaraṅcēral irumporai* had a measureless munificence to those who desired gifts (Puram.229:25, 26).

Nañcu - *Viṭam* (Poison)

It thundered so that the five-headed serpent with white teeth carrying the poison-sac entered into the mountain-cleft in fear (Puram.37:1,2). Dignified persons would without demur, drink even poisoned food if given to them by their friends (Nar.355:6,7).

Nattavar - *Naṭpu koṇṭavar* (Friends)

Māṅkuṭi Marutanār described *Pāṇṭiyan Talaiyālaṅkānattuc Ceruvenṇa Neṭuñceliyan* as one who elevated the status of the families of his friends (Matu.131).

Nattavan - *Naṭpu koṇṭavan* (Friend)

Lord Tirumāl is thus adored by the poet: "You are the great lord who to save one *Prakalātan* attached to your heart, tore open the chest of *Hiranyan* his father, who was attached to you in an earlier birth" (Pari.4:16,17).

Nattar - *Naṭpu koṇṭavar* (Friends)

The hero was not ashamed of losing to those who were his intimate friends (Kali.43:10,11).

Nattōr - *Naṭpu ceytōr* (Friends)

Kapilar eulogising *Celvak Kaṭuṅkō Vāliyātan* said that he was never afraid of anyone excepting those who were his friends (Pati.63:1-3). *Nalli* gave to friends whatever they desired to

cheer up their hearts (Ciru.103-105). The maid comforted the heroine telling her that the hero parted from her only to earn wealth for the sake of his friend's well-being (Nar.286:7-9). Lord Tirumāl is adored thus by the poet: "To those who know your true nature, there is no distinction of friends or foes" (Pari.3:57,58).

Naṭpu - *Kēṇmail/Anpu* (Friendship/affection)

Pottiyār sang about the greatness of *Kōpperuñ-cōlaṇ* thus: "Persons with long standing friendship, close as the soul is to the body, would give place to their friends even after they had become memorial-stones after their death" (Puram.223:3,6). Kings desirous of the friendship of *Toṇṭaimāṇ Ilantiraiyan* submitted themselves to his power (Peru.425-427). The maid said: "Our friendship is so intimate and inseparable like that of a two-headed bird with a single life--two distincts division none" (Akam.12:4,5). The heroine praising the qualities of the hero said to the maid, "My friendship with the lord of the land is wider than the earth; higher than the heavens and deeper than the sea" (Kuru.3:4). The hero declared after his first natural amorous union with the heroine: "Beloved with a golden complexion! I shall not think of giving up our friendship for all the wide earth engirt by the sea" (Kuru.300:4,8). The maid urged the hero to expedite his marriage with the heroine as his friendship with her mistress had become the subject of malicious gossip (Nar.354:9,11). Women indulging in passion, fostered by intimacy and separation, and quaffing toddy that engenders intoxication, sported in the river with their loving husbands (Pari.20:108-111).

Natalai - *Vañcanai* (Deception)

The heroine angry with the hero returning from

his visit to the paramours, who claimed falsely that he had witnessed a quail-fight, said to him ironically thus: "Young man! All the quails which you have favoured and later deceived falsely, are suffering over there; you had better go back to them" (Kali.95:33).

Naṭavai - *Vali* (path)

The pathway in the highland covered by gravel-stones became cool after the rains (Malai.432).

Naṭan - *Naṭṭuvan* (Dance-master)

The dance-master wind made the flowery vine to dance like a dancing maid (Pari.22:42,43).

Naṭāakkarumpu - *Elutu Karumpu* (Sugar-cane design drawn on a woman's body).

Women had close-set arms and bosom on which sugar-cane design was drawn with fragrant paste to induce the passion of love (Kali.112:5,6).

Naṭu - 1. *Iṭai* (Waist)

The minstrel's wife had a waist so slim that it was almost invisible to others (Poru.38).

2. *Iṭaippakuti* (Middle)

The sun shone hot and bright even in late summer (Akam.89:1).

3. *Uṭporu* (That which is immanent)

Lord Tirumal is immanent in all living things (Pari.2:24,25).

4. *Naṭatal* (Planting)

The maid said to the heroine that she preferred her going away with the hero across the wild-tract where she could drink the water that had gathered in the hollow foot-print of a hiker

resembling a patch where sugarcane had been planted (Kuru.262:7)

Naṭukkam - *Tuḷakkam* (Agitation/trembling)

The maid said to the heroine by way of comforting her, that the hero had come repeatedly in his chariot as he knew that the heroine would be agitated in the early midsummer that made the separated lovers tremble in agony (Kali.27:23-26). At the end of the aeon making the world tremble in all directions, the God of Death with the crescent as his tooth would consume all lives as food (Kali.120:7-9). Mahouts controlled their fierce elephants and relieved the trembling fear of women on the way (Pari.10:52).

Naṭukku - *Tuḷakkam* (Agitation)

Hetaera extracted wealth from men who came to them making their hearts agitated with longing and fear (Matu.582,583). Toṭittalai Viḷuttaṇṇār said with regret: "Infirm as we are and shaking with age, holding on to a walking-stick for support, the thought of our past youth is painful indeed" (Puram.243:12). The maid said that the thought of the lord of the hills and the pain caused by his attitudes agitated their minds, (Nar.273:9,10).

Naṭukal - *Pōril paṭṭōrkku eṭutta kal* (Memorial-stone in honour of the dead).

Pottiyār lamented that Kōpperuñcōḷan who was his protector, had become a memorial-stone after his death, adorned with blameless wreaths of praise (Puram.221:12,13). Auvaiyār who sang the praise of Atiyamān Neṭumān Añci after his death, lamented in this manner: "Will he who would not take from others if the entire land were given to him, accept the offering of toddy in a small vessel by his men after

they had adorned his memorial-stone with the ocelli of peacocks?" (Puram.32:3,6). The memorial-stones of warriors slain in battle were protected with a palisade of spears and shields (Pat.78,79). The letters carved with sharp chisel upon the memorial-stone, damaged by the metal-band of the wheels of salt-merchants, appeared to give a different meaning to strangers passing along the way (Akam.343:4-8). Lizards lay eager for prey upon the line of memorial stones erected in honour of warriors of repute, slain in battle (Akam.387:13-16).

Naṭuṅkal - Tuḷaṅkal (Shaking/trembling/agitation)

The maid said to the hero: "Like persons plucking water-lily in a pond getting thirsty, you have not ceased trembling even after sweet slumber upon the heroine's breasts" (Puram.178:1-4). The heroine unable to withstand the pangs of separation at the advent of the rainy season said: "How can I bear this affliction, my heart trembling like the tender sprigs of the mango tree waving in the wind, its roots exposed by the waters of the jungle-river?" (Nar.381:3-7).

Naṭuṅkūṭal - Tuḷaṅkūṭal (Trembling)

Said the maid of the heroine unable to bear the thought of separation: "If my lord were to speak about the hazards of the wilderness, it is only to enjoy playfully the sight of your body trembling in fear and nothing else" (Kali.13:25,27).

Naṭunar - Naṭupavar (Women planting seedlings)

In the fields had gathered workers, carrying out their duties and noisy women planting seedlings (Pari.Ti.1:15-17).

Naṭunāl - 1. Naḷḷiravu (Mid-night)

Sleepless during the day and at midnight, the unschooled hunter endeavoured to trap the wild beast (Puram.189:3,4). At mid-night whenever lamps burnt low and were extinguished, women carrying flares lighted them again (Mullai.47-50). To satisfy the hunger of its mate, the tiger at mid-night rose to hunt the deer (Akam.238:1-5). The heroine emaciated owing to separation from her husband said: "I shall bear bravely the pain in my eyes welling with tears though I have lost my sleep at mid-night at the thought of my lord" (Kuru.329:4-7). As it rained heavily at midnight, freshes appeared in the river (Nar.53:5). The maid persuaded the heroine, her mistress, to elope with the lord of the shore coming at mid-night in his tall chariot (Nar.149:8). At midnight the beetle flew towards the flower in the pond and sucked the honey therein (Nar.290:6-9). At darkest mid-night, bright with lightning as it rained heavily, the cow-elephant grazed on the dry crops in the land (Kali.41:5-7).

2. Naṇpakal (Noon)

Nappacalaiyār sang the praise of a certain hero with martial wounds: "Wide-mouthed are the gashes on the chest of my chief at noon, while the bees buzz and swarm around it" (Puram.280:1,2).

Naṭunirral - Naṭunilai (Impartiality)

The kuyil warbled daily in its impartial voice as if it wanted to convey a message (Akam.25:6-8).

Naṭuvaṇāṭu - Naṭuviṭattatu (Middle)

Many were the kings who had ruled over the entire earth without leaving even the space of the leaf of a thorn tree in the middle for others

(Puram.368:1-3). The small coastal village of the father of the heroine was situated in the middle of a grove of palmyrah trees (Nar.223:1,2,6).

Naṭuvaṇaṇ - Naṭuviṭattavaṇ (Person in the middle)

The foster-mother returning happily after visiting the happy home of the heroine said to the good mother: "It was a pleasant sight to see our daughter and her husband lying on the bed with their son in the middle like a buck and its doe with a fawn between them" (Aink.401:2).

Naṭuvu - Naṭunilai (Impartiality)

The tyrant-king did many cruel deeds on the advice of his minister who was not impartial in his advice to the monarch (Kali.8:1,2).

Naṭuvunilai - Naṭunilai (Impartiality / fairness)

Lord Tirumāl was adored by the poet thus in words of apparent censure: "Your hand ceased to be impartial as you distributed nectar only to the immortals while the demons lost themselves in admiration of your Mokini form" (Pari.3:33,34).

Naṭuvunirral - Naṭunilaimai (Impartiality)

Cōlaṇ Kuḷamurrattut Tuñciya Kiḷlivaḷavaṇ said that his white royal canopy was not intended to shade him from the sun like a congregated cloud impartially hiding the sun's light; but it was intended to afford protection to his people (Puram.35:17-20).

Naṭai - 1. Naṭattal (Walk/gait/movement)

Tuskers had a majestic walk with swaying trunks (Puram.22:1,3). The poet asked the Cera king if his queen with gentle and weak steps would survive as she was ever thinking

of him (Pari.16:13). Tuskers were given as gifts along with cow-elephants and elephant-calves with a slow graceful gait, their feet resembling small drum-heads (Poru.125, 126). Unschooled young men gently caressed the tired feet of dancing maidens wearied with their walk (Ciru. 32, 33). As the calf had walked a long distance in the wild track it became tired and stopped at a point (Akam.131:8). The tusker moved with a weary gait as it had fought recently with a tiger (Akam.308:1). An antlered stag stood sheltering with its shade the frolicking fawn (Kuru.213:5). Fishermen went out to sea in swift moving boats armed with harpoons tied securely to well-twisted ropes (Nar.388:3). The foster-mother said that her heart grew tearful on seeing the tottering gait of the darling child trundling his toycart with a sweet smile on his face (Aink.403:5). Women playing on the dune, looked like a flock of swans with a gentle gait on one side of the Himālayās (Kali.92:17). Young women eluding the strict watch by the gentle-gaited grand-mothers, had amorous union with their lovers (Pari.10:37).

2. Olukkam (Conduct)

It is the duty of the monarch to teach good conduct to young men (Puram.212:14). The foster-mother inquired about her daughter who had eloped with her lover, from trident-staffed brahmins of noble conduct who were used to travel in the hot wilderness (Kali.9:1-4).

Nāṭaiṭṭarikkāram - Illarapporuḷkaḷ (Provisions required for domestic consumption).

Naḷli daily gave to his friends and followers provisions for their domestic consumption to their hearts' content (Ciru.104.107).

Nanṇār - Pakaiṇar (Foes/Opponents)

Poets had the ability to defeat in argument their opponents who debated with them, by the power of their superior learning (Puram.47: 8,9). Celvak Kaṇṇō Vāliyātaṇ had the valiancy to oppose his foes in open war-fare and to make them flee from a field (Paṭi.Pa.7:4,5). Celiyaṇ defeated shut up inside their forts and seized their war-drums (Nar.39:7-9).

Nanṇiyār - Muyaṅkiṇavar (Lovers in union)

The heroine said to the hero: "Don't take my son in your arms, for he will tear off your wreaths; won't your paramours loved by you, be angry with you on seeing the severed garland?" (Kali.79:17,18).

Nanṇuvali - 1. Arukilulla Itam (Place nearby)

The war-bard gratefully referred to Cōlaṇ Karikārperuvalattāṇ having honoured him by seating him near him (Poru.76). Though she was very near to him, the hero put the thought of the heroine away from his heart, like persons learning austerities from holy seers (Kuru. 203:3-5).

2. Aṇukā ninṇa itam (Adjacent place)

The maid said to the hero parting from the heroine: "Did you not hear the other day, the she-elephant trumpeting in fear on hearing the tusker's voice as it stood eating the leaves of the tooth-brush tree, under whose shade we were also standing near the tusker?" (Nar.318:4).

Nanṇa - Naṇpaiyūṭaiyōy (Friend - vocative)

The hero addressed his companion as a friend who was the cause of cheer in others (Kuru.129:1).

Nanṇakal - Naṭuppakal (Mid-day)

The reason for the sea being boisterous ceaselessly throughout the day and night, was its arrogance in having yielded prince Tiraiyaṇ (Peru.Ve.1,1). Veḷiyaṇ Vēṇmān Āy Eyiṇaṇ was wounded during the day in the battle when he fought with Miṇili (Akam.208: 5-8).

Nanṇal - Paṇkalin itai (Space between the teeth)

The poet praised the bounty of Karumpaṇūr Kilaṇ who fed him sumptuously with toddy and much meat so that guests, spent their time in swilling toddy and picking the pieces of meat caught in the spaces between the teeth (Puram. 384:22).

Nanṇinaṇ - Naṭpu Uṭaiyār (Friend)

The heroine asked her maid if the lord of the hills became afraid of the gossip of the people about their friendship (Kuru.302:3-6).

Nanṇinaṇ - Naṭpu Uṭaiyaṇ (Friend)

Kōpperuñcōlaṇ called Picirāntaiyār an intimate friend whom he grappled to his heart in bonds of affection (Puram.216:6).

Nanṇu - Naṭpu (Friendship)

Uṇaiyūr Mutukaṇṇaṇ Cāttanār eulogised Cōlaṇ Nalaṅkiḷli this: "It is your peculiar delight to help as a real friend those who come to you for relief from their indigent existence in poor dwellings" (Puram.29:22). The hero protesting to his companion said that he used to have good relationship, friendship and a sense of modesty and shame before he met his beloved (Nar.160:1-3).

Naṇmaiyaṇ - Aṇmaiyaṇ (One who is close by)

Nāñcil Valluvan was close to his good friends

who were with him even like his own palm
(Puram.380:11).

Nattu - Nattai (Snail)

People gathering at the riverside cast into the waters of the river Vaikai, crabs, snails and scabbard fish made of gold, praying for prosperity (Pari.10:85).

Nati - Āru (Fiver)

The river Vaikai was adored thus by the bathers "Oh river! Is it in consequence of their good deeds in previous births controlling their senses, that maids are able to attain the merit of ritual bathing in the month of Tai standing beside their mothers? (Pari.11:92).

Nantar - Pāṭali purattai talainakarākakkonṭu āṇṭa manṇar (Kings who ruled from Pāṭaliputra)

Enormous riches were supposed to lie hidden in the river Ganges beside the city of Pāṭaliputra ruled by kings of Nanta dynasty (Akam.265:4).

Nantan - Pāṭali purattai talainakarākak konṭu āṇṭa manṇan (King who ruled from Pāṭaliputra)

The maid said that the hero would not prolong his stay forgetting the heroine, for all the wealth of the Nantas (Akam.251:5).

Nantā Viḷakku - Aṇaiyāta viḷakku (Perpetual lamp)

The fane with a pillar adorned by flowers by devout women had perpetual lamps lit at dusk (Pat.246, 249).

Nantiyāl - Ākkam perukinaval (Prosperous person)

The maid describing the anguish of the heroine at the thought of separation from the hero

urged him thus to expedite his marriage: "Do you want my lady to be steeped in sorrow like a person who throws number one only once in the game of dice where he expected to be fortunate enough to throw number one twice in succession?" (Kali.136:6-10).

Nantu - 1. Nattai (Snail)

Though it was summer, under the shade of the water-lily leaf the male snail mated with a young shellfish by day (Puram.266:2-5).

2. Caṅku (Shell-fish)

The red-legged stork roamed about with a shell-fish on the banks made beautiful by the fiery flowers of the palas tree (Pati.23:20,21).

Nappacalaiyār - Ōr pulavar (A poetess)

The name of this poetess occurs as Kāmakkāṇi pacalaiyār as well as Nappacalaiyār, in editions of Narrinai. In Nar.243 cast in palai genre, she has described the kuyils in midsummer, calling the lovers to avoid going away from their lady-loves just for the sake of earning wealth. In a fine simile, she has compared the instability of life to the uncertainty of gambling with dice.

Nappaṇṇanār - Pulavar (A poet)

Paṇṇār the author of Pari.19 has described Tirupparaṅkunram sacred to the Red Lord. Mention is made by him of a hall in the temple at Tirupparaṅkunram with the celestial sphere painted on it showing the position of the planets and stars besides pictures portraying the episode of Akalikai, Kautama her husband and Indra, in the form of a cat.

Nappālattanār - Ōr pulavar (A poet)

Two poems in Narrinai 52 and 240 by this

poet, with the given name Pālattanār are cast in the palai genre describing the conflict in the mind of the hero between his love for the heroine left at home and his manly endeavour in order to earn wealth. The chieftain Ōri's bounty is mentioned by this poet.

Nampikkuttuvanār - Ōr pulavar (A Poet)

With the given name Kuṭṭuvan, and the honorific Nampi indicating excellence of manhood, this poet might have been related to the Cēra family. Five poems are to his credit, two in Kuṟuntokai, 109, 243, and three in Naṟṟinai 145, 236, 345. All the poems deal with delicate states of love with the maid speaking to the heroine in the presence of the hero or the heroine speaking to the maid expressing her affliction and anguish at separation. In a fine simile the poet has compared the white-streaked crow's yawning to the unfolding of the water-lily.

Nampi Neṭuñceliyan - Ōr kuṟunila mannan (A petty chieftain)

A petty chieftain who lived in the days of Pāṇṭiyan Neṭuñceliyan, this valiant and noble hero is the subject of a remarkable poem by Pēreyil-muṟuvalār. He lived and died as a perfect man, in all aspects of human activity, in love and in war, in his relationships with his friends and suppliants, his king and his people. Brave in war, he never chased a fleeing enemy. He never took but ever gave horses and chariots and elephants to those who obeyed his commands: he relieved hunger and pleased others with his sweet words. Valiant, just, fierce, munificent, loving, kind and helpful, this man lived as one ought to live on earth. The poet therefore concludes his moving poem declaring that his position in the celestial world where

heroes go, was assured whatever the manner of disposal of his body after his death.

Nampuṇṭal - Nampikkai (Believing)

The maid said to the hero who declared that he could not leave his beloved: "It is difficult for any one and to believe your statement" (Kali.47:9,10).

Namputal - Virumputal (Longing)

The heroine said that it was better to die rather than remain without longing for the hero who came to her soliciting her love (Nar.327:1-3).

Nayattal - Anpukoḷḷutal (Loving)

Devotees adored Lord Murukan thus: "Lord we pray to you that we may be blessed with the favour of dwelling at your gracious feet with divine love greater than all others" (Pari. 9 : 83-85).

Nayantār - Virumpiṇavar (Persons who like something)

The maid said "Oh mid-summer! Just as we are good to those who like us, please favour those who wait for your advent" (Kali.32:13).

Nayanticinōr - Virumpiṇōr (Persons who like something)

Many were the persons who liked to have friendship with Ilantiraiyan to whom they went with various kinds of tributes (Peru.425, 428).

Nayantōy - Virumpiṇōy (Desire - Vocative)

The maid addressing the heroine as one desiring speech with the hero, said that she should tell him about the arrangements for the frenzied dance being made by the mother so that he might expedite the wedding (Akkam.382: 8-13).

Nayantōr - Virumpiyōr (Friends / those who are loved)

Toṇṭaimān Iṇtirayan gave to those who liked him gifts, that made their lands rich (Peru.422, 425). The heroine said to her companion who could not bear the suffering of her mistress, "It is only our arms that are to be blamed for not knowing how to hold on to those who love them" (Akam.267:15-17). The maid said to the hero who had come to the tryst by day: "Lord is it becoming of you to ruin thus the natural beauty of one who loves to hear your truthful words?" (Nar.283:3-8). The concubine of the hero said to her companion in the hearing of the friends of the heroine that the lord was an adept at making the eyes of those who loved him sallow and tearful (Aink.372). The heroine said to her maid: "Our lord who gives away chariots to those whom he likes is more gracious than a river; therefore he will put an end to our love-sickness by arranging for the marriage" (Kali.42:19-21).

Nayantōl - Virumpinaval (Women in love)

The maid said to the hero that the tears would not stop flowing from the eyes of the heroine beloved of him (Kuru.355:2,6). The charioteer said to the hero returning home after finishing his work: "The village of your beloved has woods where the doe dwells happily with a buck" (Nar.121:3-5). The hero said to himself half-way across the desert tract: "Oh heart! the good graces of her beloved of us, have followed us through the desert tract. (Aink.323).

Nayappu - Anpu (love)

The hero asked his charioteer after completing his work to drive fast and expertly the chariot, in order that he might encounter sooner the

smiling face of his loving wife (Akam.344:11-13). The heroine said to the maid in the hearing of the hero waiting by the wall outside: "Pale sallowness belongs to my body; love however stays seated in his unkind heart" (Kuru.219:1,2).

Nayam - Viruppam (Desire / love)

The minstrel was hailed as an expert player who loved to bring out the music from the yāl to the best advantage (Puram. 308:2,3). In mid-summer the tender sprigs of the Īṅkai plants moved in a pleasing manner (Nar.86:7-9). The tank became pleasing and desirable with beetles dwelling upon the flowers therein (Aink.88:1). The maid said to the heroine: "As we sang in praise of the mountain of our lord, he heard it with pleasure and desire and returned with arrangements for the wedding completed" (Kali. 40:31-34).

2. **Arul / Anpu** (Love/grace)

The heroine said that if the hero were to take her with him through the woods he would surely be rewarded with her loving embrace and amorous union (Akam.11:6-11). The maid said to the heroine that as his hills were loving towards them they would shed the tears at the hero's cruelty, in the form of cascades rolling down (Nar.88:6-9).

3. **Inpam/Inimai** (Pleasure/Joy)

The Cēra queen was a woman of soft speech Pleasing to the ear in keeping with her noble qualities, (Pati.81:29-31). The minstrel's wife sang a pleasing song sweet like yāl music (Matu.217). The spathe of the areca-nut tree blossomed revealing sweet flowers lovely like a chaplet (Akam.335:17,18).

4. *Paṇṇu* (Goodness)

The heart of one lacking grace that did not do good to others out of a sense of righteousness, would be full of delusion (Kali.120:1,2).

5. *Nalam* (Benefit)

The poet ironically adored Lord Tirumal whose hand had lost its impartiality and goodness as it gave nectar to the immortals excluding the demons (Pari.3:35).

Nayavar - Viruppam Uṭaiyavar (Persons with desire)

Öymāñāṭṭu Nalliykkōṭaṇ relieved the poverty and distress of persons who came desiring his gifts (Ciru.248).

Nayavaṇ - Yālvallōṇ (Expert musicians)

The hero desired a woman whose speech was sweet like the Cevvali mode played by an expert musician on his yāl (Akam.212:6,7).

Nayaviṇar - Nayamuṭaiyavar / Anṇuṭaiyavar (Person with love)

The maid said to her mistress that the hero with unbounded love for them had no evil practices (Nar.229:1).

Nayan - 1. Anpu / aruḷ (Kindness/grace)

Āṭuturai mācāṭṭaṇār lamented thus at the death of Killivalavan: "Oh ungracious death! Surely you are stupid in having consumed the life of Killivalavan (Puram.227:1). Imaiavarampaṇ Neṭuñceralāṭaṇ punished men of harsh speech without any kindness (Pati.2:8). Kantaruvar, celestials of the upper air, ever spoke only soft and gentle words coming out of their gracious hearts (Muru.141).

2. *Naṭunilai* (Fairness)

Unfair people would leave the company of the wealthy who had fallen on evil days, ungratefully cutting off all connections with them (Akam.71:1,3). The pale sallowness is as unstable as the wealth of a famous patron whose heart is ever impartial (Kuru.143:4,5). The king who acted according to the unfair advice of a cruel minister without any impartiality, would prove to be a tyrant king (Kali.8:1,2).

3. *Naṇmai* (Benefit)

The hero said to the heroine that his heart would break if she were to laugh at him without benefiting him (Nar.75:1,5).

4. *Viruppam* (Desire)

The maid said to the hero that her mistress would follow him even if he were to be unkind towards her and do undesirable things unworthy him. (Nar.247:6).

5. *Murai* (Device/method)

Men of goodwill trying to make peace between kings engaged in a sword-fight would adopt suitable devices to make peace between them (Kali.46:7,8).

6. *Valam* (Prosperity)

In summer the mountain lost its prosperity and the forests became leafless as the rain had failed (Akam.291:4).

Nayanilalan - Anpilataṇ (Person without love)

The heroine described to her companion what she did in her dream on seeing the loveless hero who did not turn up in flesh and blood before her (Kali.128:8,9).

Nayanilōr - Anpilōr (Person without love)

The maid said to the heroine that the friendship with the loveless hero who did not embrace her, should cease forthwith (Nar.165:7,8).

Narantam - 1. Narantam Pul (Fragrant grass / a kind of flower)

The minstrels carried *yāls* adorned with *narantam* flowers (Puram.302:4,6). The yak slumbering in the hill-side dreamt about the *narantam* grass grazed by it and the water of the pool drunk by it during the day (Pati.11:21,22). Among the flowers culled and heaped by the heroine and her maid, *narantam* flower was also one (Kuri.94-98). The male monkey leapt from the big branches of the *narantam* tree shaking down its fragrant flowers upon the *vēṅkai* flowers (Akam.41:25,27).

2. Nārattai (Bitter-orange)

Bitter orange and the *narai* creeper carried by the waters of the river were washed at every ford (Poru.238,240).

3. Kattūri (Musk)

Maidens lit the lamps in order to grind musk and other spices, before amorous union with their loving husbands (Matu.553,556).

Narantai - 1. Narantam pul (Fragrant grass)

The yak that had grazed on *narantam* grass at the foot of the Himālayās, drank the water from the pool covered by blue-lilies and stayed with its mate in the shade of the *takaram* tree nearby (Puram.132:4,7).

Narampu - 1. Yālnarampu / Icai narampu (String of a musical instrument)

The minstrel sang to the accompaniment of

music played upon the small *yāl* with curved middle with expert fingers (Puram.302:5,6). The minstrel was an adept at singing the *pālai yāl* with sweet strings, well set in proper tune (Pati.65:14). The sweet musical instrument had fine strings well-twisted and well-tuned, pouring out nectarine music flowing mellifluously out of them (Ciru.227). Minstrel's wives were capable of singing sweet vocal music resembling the mellifluous sound produced by the strings of a *yāl* (Matu.217, 218). In the grove beetles sucked honey from flowers; humming sweetly with a sound resembling music from the strings of a *yāl* (Akam.109:1-3). The clouds poured rain with a pleasing sound sweet like the strings of a minstrel's *yāl* well-wrought and well-twisted (Akam.374:4-9). The herons had sweet voices that resembled the musical sound coming out of a strings on a small *yāl* played by minstrels to appease the wrath of an angry deity (Nar.189:3,4). The hero said to the maid that the heroine was a woman of sweet words mellifluous like the strings of a *yāl* (Aink.185:4). Women spoke words which were full of sadness, melancholy like the strings of a *yāl* set to *cevvali* mode, when their husbands parted from them (Kali.118:15). The companions of Goddess Devacena transformed themselves into bees in a pool full of flowers and hummed like the strings of a *yāl* (Pari.9:63).

2. Makkaḷ Uṭal narampu (Nerves)

The old woman had lean and withered arms in which the nerves appeared (Puram.278:1,2).

Nari - Oru vakai vilāṅku

Jackals with their teeth covered by flesh, ate the corpses along with barn owls in the crematory (Puram.359:3). At mid-day when

the sun was at the meridian white foxes howled from the forked pathways (Pati.22:34,35). Hearing the whistle of the shepherds the jackal biding its time to seize the lambs, ran frightened into the undergrowth (Akam.274:8-10). The maid said after a missed tryst, that an old brahmin cripple turned up instead of the hero, like a jackal that got caught in the net set up for catching a tiger (Kali.65:24,29).

Nariveruuttalaiyar - *Pulavar* (A poet)

This poet might have got his name from a phrase in his poem "Nariveruuttalai". It is said that he was cured of an ailment in his body on seeing Cera monarch Karuvureriya olvat Perunceral. His poems Puram.5 and 195 reveal his worldly wisdom when he advised the king to foster his land like a child, avoiding the company of evil men. To the people of the world his advice is to avoid doing evil, even if they cannot do any good. Besides these two poems, he has authored two poems in Kuruntokai (5 and 236) in *neytal* genre.

Narai - 1. *Naraitta Muti* (Grey hairs)

The jungle-fowl laid its eggs in the hollow caused by the gaming dice thrown by old grey-haired gamblers while playing (Puram.52:14). To the elders who asked him why he did not grow grey despite his years, Pottiyar replied that he owed it to the good fortune in having a good wife and children, obedient servants, a noble king and the company of wise men (Puram.191). The tender son of an elderly matron with grey hair resembling the feathers of a crane, became the ruin of the enemy troops (Puram.277:1,2). Aricil kilār said of Peruñcēral irumporai that it was he who asked the grey-haired old preceptor guiding him, to

go to the forest to do tapas as it was more in keeping with his nature (Pati.74:24). Elderly matrons combed back their silvery grey hair and tied them into a bun (Matu.408,409).

2. *Venmai* (Whiteness)

The white thunder-bolt was capable of cutting to pieces the serpent (Puram.58:7). In the hillside, rains poured making the grey-faced monkey shiver in the cold with its young one (Kuru.249:2).

3. *Perumai* (Greatness)

The poet hailed Netunceliyan as the monarch mighty and great, as the thunder-bolt which burnt the wood and shattered the hills (Matu.63).

Naraimuṭi Neṭṭaiyār - *Oru pulavar* (A poet)

Also called Naraimuti nettimaiyar, this poet might have got his name because of his grey hair and tall stature. In Akam.339, the only poem composed by him in *pālai* genre, the hero speaks to his heart after parting with his beloved in order to earn wealth from abroad; the poet has described beautifully, the conflict in the mind of the hero, torn between exceeding passion for the heroine and love for manly effort, comparing himself to an ant caught in the middle of a brand burning at both ends.

Naraiyōr - *Naraimuṭi uṭaiyōr* (Grey-haired persons)

Grey-haired persons and matrons with dark hair streaked with grey, went to bathe in the river Vaikai (Pari.10:22,23).

Nalkutal - *Arul ceytal* (Showing kindness/favour)

If the mahout lived long, it was because his angry tusker favoured him by not killing him

(Akam.336:10-17). The maid comforted the heroine telling her that the hero who left her would surely favour her soon (Kuru.37:1). The maid speaking to the hero about the anguish of the heroine at the prospect of his parting from her said: "My friend is much distressed that the favour you showed her by amorous union implied separation." Thus she pleaded with him to give up his intended journey (Kali.4:22). Lord Tirumāl is adored by the poet as the God who shows his grace to all righteous persons (Pari.4:49-51).

2. *Kotuttal* (Inculcation)

It was the duty of the king in olden days to inculcate good conduct in youth (Puram.312:4).

Nalkātār - *Koṭatār* (Persons who did not give)

Persons who saw the anguish of the heroine said thus: "Oh eventide! It does not befit you to harass women already in pain and not favoured by their lovers who had enjoyed their charms earlier" (Kali.148:14,15).

Nalkāmai - *Aruḷāmai* (Not favouring)

Aricil Kīlār said to Pēkaṇ "Lord! May you harness your horses to the chariot in order to grace with love your queen Kannaki emaciated for want of your favour" (Puram.146:5-11). The heroine in distress at the continuation of the clandestine love-affair with the hero said: "As the lord of the ford has not favoured me by fulfilling my desire, the sickness caused by the gossip has become an unbearable one" (Nar.272:6-10).

Nalkiyāl - *Virumpappattavaḷ* (Woman loved)

The hero said that all that was given to him by the woman loved by him were only pain and a horse of palmvrah leaf-stem (Kali.138:12,13).

Nalkiyōr - *Tantōr* (Persons who had given something/creditors)

The poet said to his wife to give the riches showered by Kumaṇaṇ to their kinsfolk relieving their hunger, and to return the loans of long-standing creditors (Puram.163:4).

Nalkutal - *Aruḷutal* (Favouring)

The hetaera in sulks said to the hero thus: "It is not possible for you to favour me with your love; you may go to your wife and live happily with her" (Aink.86:3).

Nalkunar - *Kotaiyālar* (Donor / One who favours another)

Suppliants freely consumed the food given to them by their donors without keeping anything for the future (Akam.301:4,5). The heroine said thus when she was not taken by the hero with him: "Women left by their husbands who should favour them, resemble ruined villages desolate without any citizens" (Kali.231:10,11).

Nalkuravu - *Varumai* (poverty)

Kōvur kīlār sang in praise of Nalaṅkiḷḷi from whom youngsters poor and hungry, obtained gifts required by them (Puram.382:10,12).

Nalkuvaral - *Aruḷ Uṇṭākkutal* (Showing grace)

The maid comforted the heroine saying that the hero would not forget easily the challenging eyes of his beloved, resembling blue lilies swaying in the wind (Akam.356:12-16).

Nalkurumakaḷ - *Perrā makaḷ* (Darling daughter)

The hero gave up his journey in order to earn wealth, telling his heart: "The darling daughter of the forester is the panacea for my sickness; she is all the wealth that I need if I want to enjoy wealth" (Kuru.71:4).

Nalkur - Nalkuravu - Varumai (Poverty / indigence)

The hero stayed at night in the poor village with thatched huts before proceeding further (Akam.87:3,4). The white cotton-seeds broken by the birds and thrown down were gathered by poor women as food (Akam.129:9,10). The hero said that if his beloved were to accompany him through the poor barren tract with dry pools, his journey would be pleasant (Kuru.347:1).

Nalkūrtār - Varumai urrōr (Poor persons)

The heroine was the daughter of opulent parents who had been without children for a long time (Kali.350:14; 56:12).

Nalkūrtōr - Varumai urrōr (Poor man)

The heroine said that the hero had parted from her in order to earn wealth because a poor man could not enjoy the pleasure of protecting friends and fostering kinsfolk without any wealth (Akam.151:1-4).

Nalkūrmāi - Varumai (Poverty)

Peruṅkunrūr kilār requested Cōlan Uruvap pak-rēr ṭancētcenni to relieve his poverty quickly so that he could entertain guests who came to his house (Puram.366:1-13).

Nallaccutanār - Pulavar (A Poet)

In poem No.21 Paripāṭal in praise of the Red Lord Murukan, the poet describes the God's appearance, His elephant, His sandals, His spear, His garlands and the seat Paraṅkunram sacred to Him. He implores the God to favour him with the good fortune of ever dwelling at his feet with his kinsfolk.

Nallaṭi - Talaivan (Chieftain)

Enemies tried to capture his country though Nallaṭi a scion of the Cōla dynasty was the noble lord of Vallam famous for its tall paddy crops (Akam.356:12-15).

Nallatu - Nalvinai (Good deeds)

Uraiṭūr Mutukannan cāttanār admonished Cōlan Nalaṅkilli to avoid the company of persons who considered that there were no good and evil (Puram.29:11,12). The hero speaking to his heart when he decided to give up his proposed journey in order to earn wealth said: "Oh heart! you must do what is good for me; whether you decide to go ahead in order to earn wealth or to stay back with my beloved to enjoy her love" (Nar.16:3,4).

2. Aram (Charity as a good deed)

Persons bathing in the river Vaikai out of charity gave to suppliants in want even before they asked for anything (Pari.10:87,88).

Nallantuvanār - Or pulavar (A poet)

Known also as Ācīriyan Nallantuvanār and Maturai ācīriyar Nallantuvanār, this poet with the given name Antuvan has 40 poems to his credit viz., Akam.43, Nar.88, Pari.6,8,11,20 and 33 in Neytal kali, besides the invocation to Kalittokai. His faith in Lord Civan, the Red Lord Murukan, besides the Gods Tirumāl, Balarāman, Goddess Tirumakal and the four-faced Creator are seen in his poems. A master of simile, his comparisons are powerful and taken from nature and everyday life. Tiruparaṅkunram, Maturai, and the river Vaikai are finely described in his poems.

Nallarā - Nallapāmpu (Cobra)

The tiger that had killed a boar dragged it in

the light of the gem spat out by the cobra (Akam.72:13-15). The he-bear in search of prey, knocked off the top of an ant-hill and growled so that the cobra dwelling within trembled in fear (Nar.125:1-3).

Nallavar - 1. *Peṇṭir* (Women)

The chest of *Cēramāṇ* Celvakkatun^ṇ *Vāliyātan* was a source of pain to women (Puram. 14:16,17). In the millet-field ears of corn grew ripe and bent themselves like women with perfect eyes and pleasing words, bowing in modesty (Kali.40:1-3). Women with cool eyes and teeth like jasmine buds, adorned with shark-shaped ear-pendants, occupied the raised platforms to enjoy the sight of herdsmen fighting the fierce bulls (Kali.103:5-9).

2. *Nanmai uṭaiyār* (God men)

Auva^ṇiyār sang thus "Arable land or forest land, hill or dale, hollow or raised, where the men are good, the country becomes good" (Puram.187).

Nallavai - *Nalla peṇ* (Good woman)

Some of the spectators pointed out a good woman adorned with *acōka* flowers and bracelets in her arms adjusted the wreath in her tresses beautifully; they pointed out also her husband who was standing by her side (Pari.12:87-92).

Nallavai - *Nallana* (Good things)

The wife of a certain soldier of a warrior-clan delighted in giving away the good things that came fresh from the field as food to minstrels and others (Puram.326:11,12). To those who worshipped Lord *Āticēṭaṇ* enshrined in holy *Kuḷavāy* good things will accrue, like righteous ness, wealth and happiness (Pari.Ti.163).

2. *Nalla Kūṭṭam* (Assembly of good men)

At *Uṟaiyūr* of the *Cōlas* there was an assembly of good men righteous and learned (Akam. 93:4,5). When the hero returned home the heroine's pale sallowness was annihilated like the evil words spoken against an honest man by maligners becoming naught in an assembly of good men after enquiry (Kali.144:69,73).

Nallaliciyār - *Oru pulavar* (A poet)

Also called *Nallaluciyaṛ* this poet has two poems in *Paripāṭal* to his credit, number 16 about *Vaikai* and 17 about the Red Lord *Murukaṇ*. Descriptions of *Vaikai* river its banks, water front, the fields and the groves and the water-sports are found in this work. In the second poem the poet describes Lord *Murukaṇ*, enshrined at *Tirupparaṅkunram*, the worship of the devotees and incidents on the road from *Maturai* to *Tirupparaṅkunram*.

Nallaluciyaṛ - *Ōr pulavar* (A poet)

See *Nallaliciyaṛ*.

Nallai - 1. *Aḷakircirantavai* (Beautiful woman)

The maid refused entry to the hero returning home from a visit to the hetaera asking him to go back to his paramour who was surely beautiful (Akam.326:3,8).

2. *Nanmai tarupavai* (Good woman)

After missing his tryst the hero said to himself: "Heart! You desired a rare thing like a poor man yearning for pleasure; though you knew our beloved is a good woman you did not obviously know that she is difficult of attainment" (Kuru.120:3).

3. *Pollātavai* (Bad woman/implicit meaning)

The heroine said to the maid with the hero

waiting by the wall: "Friend, neighbouring women looking askance at me said to me that am a good woman sarcastically implying that I am a bad woman; still our lord has not thought of arranging for the wedding" (Aink.204:4).

Nallaṛivu - Ciraṇta Arivu (Good sense)

Passion destroys not only modesty but also good sense (Kuru.231:4,5).

Nallaṛivuṭaiyōr - Ciraṇta Arivuṭaiyōr (Wise men of learning)

Māṭalan maturaik Kumaranār admonished Cōlan Kurāppalli tuñciya Peruntirumāvaḷavan who delayed his gifts to him, thus: "We poets do not respect stupid persons even if they are kings of great wealth whatever our sufferings may be; but we respect even poor men if they are wise men of learning" (Puram.197:15-17).

Nallan - Nalliyalpuṭaiyōn (Person with good nature)

Vēṇṇikkuyattiyār asked Cōlan Karikāṇperuḷattān: "Is not the king defeated by you, who is seated facing north ashamed of his wound on his back, a better person than you and nobler? (Puram.66:5-8). The heroine said to the maid who was defending the hero: "Friend! If as you say, my lord is really a good man, why then should my eyes become pale and sallow?" (Aink.170:3,4).

Nallāciriyaṛ - Nanmaikaḷaik kaṛpikkum āciriyaṛ (The teacher of good things)

Māṇkuṭimarutanār said to Pāṇṭiyan Taḷaiyālāṇkāṇattuc ceruvenṛa Neṭuñceliyan: "One of your ancestors by name Nilantaru Tiruvirpāṇṭiyan attained fame and glory by following the good teachings of his preceptors; so too may you emulate his example following

your good preceptors and add to their glory" (Matu.761-765). At Kāviriṇṇam the flags fluttered of noble and learned teachers well-versed in ancient lore, challenging all to a disputation with them (Pat.170,171).

Nallāy - Nallavaḷē (Good women - Vocative)

The hero addressing a tender and nubile maiden as a good woman asked her: "Don't you know that your tender breasts resembling *kōṇku* buds, tender coconut and the bubbles appearing in rain - water, would enthrall the soul of a man?" (Kali.56:21-25). The hero requested the maid thus: "Good woman with select jewels! The sickness of passion caused by your friend with collyrium-fed challenging eyes, is taking my life away. Kindly grant me a cure for this sickness" (Kali.60:50). A hero with extramarital liaison said to his wife: "Good woman! You have caught me red-handed and exposed my lies; please forgive me and favour me with your love, for I have sinned" (Kali.95:27). The heroine addressing the singer as a good woman said to her: "Advised by matrons to give up her sulking, the lovers would bathe, enjoy, sing, dance give and take delight in each other" (Pari.6:108).

Nallār - Nanmakkaḷ (Good people)

The maid recommending the hero to the favour of her mistress said to her friend: "Our lord appears to be a man of noble self-control which is usually inspired by meeting wise and learned men capable of explaining the truth of ethical texts." (Kali.47:3,4).

2. *Makaḷir* (Women/maiden)

The hero on seeing a lovely damsel said rapturously: "Who is this celestial maiden coming before me? Is she the one made by the divine

artificer using the better parts of all lovely women moulded together into a single form?" (Kali.56:6-8). Herdsmen beating on the drum proclaimed that whoever vanquished a particular bull could marry a particular maiden and stationed those damsels upon the platforms beside the arena (Kali.104:26,28). Young maidens wept on seeing their sand-dolls being washed away by the freshes in the river Vaikai (Pari.7:25,26). As lovely women and their lovers bathed and sported variously in the river Vaikai, its water grew turbid and slushy (Pari.Ti.2:80,82).

3. *Parattaiyar* (Hetaerae)

The heroine who had decided to chase her husband from her house after his visit to his hetaera said to her maid thus: "Friend! I wanted to sulk with my lord showing him the marks made by the nails and teeth of his hetaera on his body but my sleepless heart yearns for his embrace, the moment I set eyes on him. What can I do?" (Kali.67:6-9, 14-17). The heroine angrily said to the hero; "Of what kin are you to me that you should come and touch me with the pollen from the tresses of your paramours still lying on your arms?" (Kali.88:1,2)

Nallāvūr kilār - *Or pulavar* (A poet)

His given name remaining unknown, this poet of Nallāvūr must have been an agriculturist by caste. Two poems are to his credit-Nar.154, Akam.86. A very fine description of a wedding with auspicious ceremonies connected with it and the first night of the hero and the heroine, is found in this poem. In the *Narainai* poem the maid in directly urges the hero to expedite his marriage with the heroine.

Nallāl - *Nallava!* (Good woman)

The good mother of the heroine sadly said thus: "Even if the youthful hero were not to thank me for having borne my darling daughter, that good maiden with the gazelle-like eyes, I shall be content if he remembers that I brought her up into a charming woman"(Akam.195:5-11). Cowherds announced that the herdsman hero who vanquished a certain killer-bull with tawny-coloured eyes would wed a certain lovely maiden with a pair of timid doe-like eyes (Kali.104:62). The garland cast by the hero in the river Vaikai reached only the hands of the good woman his concubine and not any other woman's hands (Pari.Ti.2:42:43).

Nallārūppatūtal - *Nalla neriyil cellutal* (Guiding in the right direction)

Nariverūttalaiyār said to the wise men: "Even if you cannot perform good deeds avoid doing evil: that alone would take you in the right direction" (Puram.195:5-9).

Nallāru - *Nallaneri* (Good conduct)

The sun after lighting the world during the day went behind the hills and disappeared like a victorious and famous king after fostering the people of this earth with his good conduct without any touch of evil, going to the world of the celestials to enjoy the fruits of his Karma as a consequence of his meritorious deeds (Kali.118:1-4).

Nallān - 1.*Pacu* (Cows)

The cow-herdessess of *Tonṭaimān* *ḷantiraiyan's* country would buy sleek cows in exchange for the price of the ghee sold by them (Peru.165). The farmers living in *Karikāl Cōḷan's* land tended well, goodly cows (Pat.208). In the

shade of Pallān hills adjacent to Kūlumēṛ belonging to one Utiyaṇ, herds of good cows stood grazing (Akam.168:4,5). The cows that went out to the woods to graze in the pasture along with the bulls, returned home in the evening, the bells tied to their necks tinkling as they moved (Kuru.275:3,4).

2. Nalla māṭu (She-buffalo)

Scared by the trumpeting of the tusker while its mate fell into a hunter's pit, the elephant-calf ran into the nearby village where it suckled at the udder of the she-buffalo (Akam.165:1-5).

Nalliyakkōṭaṇ - Kurunilamannaṇ (Petty chieftain)

Puṛattiṇai nannākaṇār thanked his good-fortune, as he had Nalliyakkōṭaṇ lord of Māvilaṇkai, adorned with the wreaths of praise of poor minstrels, as his support (Puram.176:6-8). The minstrel singing the praise of Nalliyakkōṭaṇ said of him, that he bore all by himself the burden of charity undertaken formerly by seven great patrons from Pēkaṇ to Ōri. He was known for his bounty, he fostered musicians and minstrels (Ciru). The poet Nattattaṇār of Nallūr has eulogised this munificent patron in his long poem Cīrupaṇāruppaṭai in Pattuppāṭṭu. See Ōymāṇ Nalliyakkōṭaṇ.

Nalliraiyaṇār - Or Pulavar (A poet)

Not much is known about this poet. In Puṛaṇapūru 393, in honour of Cōlaṇ kuḷamur-rattut tuñciya Kiḷḷivaḷavaṇ, he sang the praise of the charitable king who adorns the minstrel with a fine garment relieving his hunger with fat pieces of meat.

Nallinaṁ - Nallāṇinaṁ (Good families)

Cowherds came of ancient families as old as the Pāṇṭiya line (Kali.104:4,6).

Nallini - Cēraṇ Mātēvi (Cera queen)

Daughter of Pāṇṭiyaṇ, the Vēḷir chieftain, she was the queen of Utiyaṇ Cēraṇ; Imaiavaram-pan Neṭuñcēralātaṇ was her son (Pati.Pa.2:3).

Nalluruttiraṇār - Or pulavar (A poet)

See Cōlaṇ Nalluruttiraṇ.

Nallurai - Naṇmoḷi (Good words)

The hero said to himself: "Heart! No longer hearing good words but only words of disapproval, you are suffering, for not yet arranging for the marriage with the heroine" (Kuru.29:1-4).

Nallūr - Nalla Ūr (A goodly village)

The lofty and goodly town had a fort with inner walls on which vultures rested and inaccessible routes guarded by armed warriors. (Puram.343:17). In the open space of the goodly village beside the hill, the elephant-calf was separated from its grieving dam and tethered to a post (Puram.389:10). The rabbit afraid of the whistle of the shepherd calling to his flock, hid itself in the bushes of the small village in the mullai tract (Akam.394:60). The goodly village had backwaters fenced by kaṇṇal trees (Nar. 372:13). The goodly hamlet was adjacent to the hill where peacocks danced at the sight of the clouds in anticipation of the rains (Aink.298:1).

2. Ōrūr (A village)

Paraṇar makes Pēkaṇ's wife Kaṇṇaki speak thus: "People say that my lord enamoured of the beauty of a certain woman like me, goes everyday in his chariot to Nallūr fenced by jasmine-creepers" (Puram.144:11-14).

Nallūr Cīrumētāviyaṛ - Ōr pulavar (A poet)

Belonging to Nallūr this poet might have had

the given name *Cirumētāvi*; Nanpalūr *Cirumētāviyār* is different from him. In *Narai* 282, the maid urges the hero to expedite his marriage with the heroine indicating the strict confinement of her mistress to her house by the suspecting mother.

Nalleluniyār - Or pulavar (A poet)

In *Paripāṭal* 13 composed by him this poet has explained elaborately many philosophical principles concerning the original creation of the universe. He identifies Lord *Tirumāl* in the ocean of milk, Lord *Baladēva* with His plough as a weapon and the Great Boar incarnation as one and the same divine principle. He commends his devotional lyric with a prayer that he might be allowed to dwell for ever at the feet of Lord *Tirumāl*.

Nallermutiyan - Ōr kurunila mannan (A Chieftain)

Mutiyan ruled *Vēṅkaṭa* country. In *Puram*.393, by *Kāḷilattiraiyanār* this name occurs followed by *Ātanuṅkaṇ*. Some scholars would consider the two to be different persons, *Mutiyan* being taken to be a descendant of *Ātanuṅkaṇ*.

Nallēru - Ānēru / Kāḷaimātu (Bull)

War-drums were fashioned with the undepilated hide of a sharp-horned bull which was victorious in a fight with another (*Puram*.288:1-4). The victory drum was covered by the hide of a mighty bull that had defeated even a tusker (*Akam*.334:1,2). The majestic horned bull separated from its mate sighed at the sight of the wild-cow grazing *aṟukam* grass at a distance and rested in the spotted shade of the ukay tree (*Kuru*.363:1-4). The heart of the hero in the war-camp looking at the young cows following the good bulls in the rainy

season, ached for his beloved at home. (*Aink*.445:2-4).

Nallōr - 1. Nallavar (Good persons)

In the assembly of *Nannan Vēṇmān*, good men and wise, had gathered (*Malai*.77). The foster-mother, in search of her daughter who had eloped with her lover, bowed to the wise and good elders whom she met on the way and asked them if they had seen her daughter (*Aink*.390:1,2). Persons who met the hero and the heroine on the way during their elopement wondered sympathetically: "Who are these good persons-this youth with a bow in the hand and this ankleted maid?" (*Kuru*.213).

2. Makalir (Women)

The heroine sulking with her husband after his visit to his paramour said angrily: "You may be close to your women over there; but I am close only to my son" (*Akam*.26:18-21). The heroine said to the hero coming home from a visit to the hero: "Go back to the settlement of the hetaera as you desired to enjoy the charms of new and young paramours one after another, lovely like *Kālār* belonging to *Matti*" (*Aink*.61:4(2)).

Nallōl - Nallaval (Woman)

The wife of *Pāri*, lord of the *Parampu* country was a woman of great beauty like a figure drawn perfectly by a master craftsman (*Pati*.61:2-4). The hero emaciated like a tusker that had not eaten as it missed the company of its mate, said to the maid: "Please go in support of my cause and do good to me by pleading on my behalf with the innocent woman of gentle nature and lovely like an image made in gold" (*Akam*.392:2,9). The hero said to his charioteer: "Let not the cold northwind harass that

lovely woman, my beloved, whose village is on the top of the hill with rolling cataracts" (Kuru. 235). The maid said in the hearing of the hero waiting by the wall, by way of disparaging his character: "The eyes of the lovely woman, my mistress, have been ruined because she trusted the lord of the sea-shore" (Aink.166:3,4)

Nalvayal - Nancey (Wet arable land)

The heroine distressed at the separation from the hero said: "Oh eventide! Knowing how I suffer at the absence of my lord, you harass me by making your appearance earlier, even during the day; who can stop you and your cruelty towards women even in the morning itself" (Aink.183:2-6).

Nalvaral - Nalla vaḷarcci (Development)

The heroine said to the maid: "As I was playing with my companions in the sandy grove a certain youth came and fixed a wreath of Kuvalai flowers on my head; and then staring hard at my well-developed young bosom, he stood a long while without speech and then went away" (Akam.180:2-9).

Nalvalutiyār - Ōr pulavar (A poet)

This poet who has composed the twelfth poem in Paripāṭal about the river Vaikai, might have been a scion of the Pantiya dynasty. In this poem the maid speaks disparagingly about the hero in his hearing after describing the various pleasures of the water-sports in the rainy season. The poet has given fine pictures of the activities of the men and women proceeding to the festival in the river and also the various events therein.

Nalvilakkaṇār - Or pulavar (A poet)

P.N. would consider that Nalvilakku is the

name of the native village of this poet; in Narginai 85 the only poem written by him the maid speaks to her mistress in the hearing of the hero: "May our lord refrain from coming by the hazardous path at night desirous of meeting you in spite of the gossip of the village people."

Nalvinai - Nallaram (Good deeds)

Malaiyamān Tirumuṭikkāri, went up to the world of the celestials in order to enjoy the merits of his good deeds done on this earth (Puram.174:18-20). Auvaiyār said: "This is what I have learnt conclusively; one must do only good deeds in order to live well; for it is the good that follows one, after one's death" (Puram.367:10,11,15).

2. Nallūl (Good karma)

The maid said to the heroine: "Our village that used to be full of gossip, has now changed and become different because our lord has come with arrangements to marry you as a result of our past good karma in previous births" (Akam.400:4).

3. Tolil tiram (Good workmanship)

The hero returning home after successfully completing his work asked his charioteer to drive fast his tall chariot with good workmanship (Akam.204:8,9).

Nalvelliyār - Ōr pulavar (A poet)

As his name also appears as Maturai Nalvelliyār, it is obvious that this poet hailed from Maturai. Akam.32, Kuṇṭokai 365, Narginai 7, 47 are the four poems composed by this poet in *kuṇṭai* and *palai* genre. Fine descriptions of cataracts are found in his poems.

Nalvēṭṭanār - Ōr pulavar (poet)

His name appears also as Miḷaikkilāṇ Nalvēṭṭanār, from which P.N. would conjecture that his native village was Miḷai. Five poems are to his credit. Kuruntokai 341 and Nar.53, 210, 292, 349 in *kurin̄ci*, *marutam*, *neytal* genres. The etical truths, that real wealth is only nobility and charity towards suffering persons, is found in Narriṇai. 210.

Nalaṅkiḷi - Cōla vēntan̄ (A Cola monarch)

Kōvūr Kilār has sung the praise of this monarch through a statement by a war-bard: "We belong to Nalaṅkiḷi lord of cōla land with mighty armies that defeated enemies even on sea and plundered their wealth. We will sing only about his protecting feet and not of any other patron" (Puram.382:1-7). See Cōlan Nalaṅkiḷi.

Nalattar - Vanappuṭaiyar (Beautiful persons)

Beautiful matrons with silvery-grey hair white like the shell in the dark sea, well-combed and tied, sold sweet meats in every house of Maturai city (Matu.407-409).

Nalattal - Nalattai uṭaiyaval̄ (Good woman)

The hero returning from his work said to his charioteer: "My beloved, well-disposed towards me because of her goodness would cheer up my son, seeing that I would be coming very soon though she may not be aware of my imminent return" (Nar.161:10,11).

Nalattār - Nalattai uṭaiyār (Beautiful persons)

The sickness of passion grew exceedingly great in the hearts of persons at the sight of women of pleasing beauty (Kali.60:5).

Nalattōn - Nalattiyaṭaiyōn (Good man)

The hetaera sent the good-natured hero to the nubile heroine, out of her own noble nature and confidence in herself (Nar.176:2).

Nalam - 1.Aḷaku (Beauty/charm)

The vanguard of Pāṇṭiyan palyākacālai mutukuṭumip | Peruvaluti possessed beautiful shields made of iron and fixed with metal bands (Puram.15:12). Kaḷaṅkāykkann̄i Nār-muṭiccēral adorned minstrel's wives with ornaments bright like vēṅkai trees in bloom and made them shine with beauty (Pati.40:22,23). The singer with lovely neck did not look at others out of modesty, but looked down to the ground (Poru.31). To the heroine who asked him on his return if he ever thought of her during his stay abroad, the hero replied: "How can I forget your exceeding beauty; I was seeing you even in my dreams" (Akam.39:1-3). In the rainy season, the forest no longer hot, attained a new beauty pleasant to the eye (Akam.224:9,10). The maid said to the hero returning home from a visit to his paramour: "We too would like you to enjoy the fruitful charms of your young light-of-love, lovely like fertile Attavāyil with its rich yield; therefore, lord, go back to her" (Akam.326:5-8). The heroine was tearful eyed on learning that the hero had gone away with a hetaera lovely with big arms and beautiful forehead charming like Nīlāl belonging to Evvi (Akam.366:12,13). The maid said to the heroine "Unaware of your becoming emaciated, the hero like a bull suffering from the summer's heat has become lean, yearning for your majestic charms (Kuru.74:2-5). The maid asked the heroine: "Is it to lose our old charm and the beauty of our arms with growing sallowness, spending sleepless nights, that we enjoyed the cheerful company of the

hero?" (Kuru.381:1). The soft arms of the heroine embraced by the hero grew in loveliness (Nar.9:3,4). Owing to the separation from the hero, the heroine lost the beauty of her eyes, arms, tresses and also all her old charms (Nar.219:1,2). The maid said to the hero who delayed his marriage with the heroine: "From the way you behave with us your intimacy is not evident; you do not seem to love my mistress lovely like Mantai-on-sea; Therefore return forthwith all the charms which my lady lost to you" (Nar.395:10). The heroine said to the hero who came with his companion from the hetaera's house: "I do not know about whom your friend is going to utter lies ruining their beauty?" (Aink.49:3,4). The heroine came stealthily and covered the eyes of the hero with her beautiful hands (Aink.293:2). The hero discharged by his king after his work was over said to his charioteer: "Friend! Drive fast so that my beloved with a fine forehead may recover her former charms" (Aink.483:3,4). The hero parted from the heroine in order to earn wealth leaving her steeped in misery and making her lose her natural charms (Kali.16:5). The heroine disparagingly said that the hero was like the beetle sucking the honey, which leaves the flowers afterwards, as he deserted women after enjoying their charms (Kali.40:24). The maid said to the hero: "My lady who may love you trusting you to be one who relieves the pain of others, has now lost her natural charm because of your indifference; Do I have to chastise you as a cruel person? Please, of your own accord, grace her with your love" (Kali.100:20,23). In the evening women wearing tender sprigs played merrily with their lovers and glowed with beauty (Kali.143:28). A certain woman who sulked with her husband as he had earlier

left her side to go to his paramour to enjoy her charms, gave up her sulks at the sight of the freshes in the Vaikai and joined her husband happily to bathe in the river (Pari.12:45,48).

2. *Nanmai* (Value / advantage / profit / goodness/virtue)

A devotee said to another by way of guidance: "If you go in the righteous path with your heart bent on doing good it will entitle you to reach the sacred feet of Lord Murukan and ultimately attain liberation" (Muru.62-66). Prostitutes of Maturai city after union with their many lovers re-adorned themselves to advantage in order to meet others (Matu.565). The hero fondly mused that his beloved was too rare to attain even in exchange for very valuable things like priceless ornaments (Akam.280:4-6). Even before the hero mentioned to his beloved about his intended journey in order to earn profitable wealth from abroad she broke down and wept in grief (Kuru.266:4-7). The heroine generously said thus to the hero when he brought home his second wife after their wedding: "Lord! More than yourself I love this woman who has come to our house to make our domestic life one of advantage and profit" (Aink.292:3-6). Lord Murukan is enshrined in the perfect tongues of bards who sang the virtue of noble men (Pari.21:12).

3. *Inpam* (Delight)

The summer season is beautiful for lovers who enjoy the delight of each other's company without parting (Akam.37:11,18; 341:12,13). The heroine offered willingly and with pleasure the delight of her bosom to the hero (Aink.187:4).

4. *Nīram* (Complexion/Colour/Hue)

One of the hands of Lord Murukan lay upon his thigh covered by a garment of red colour (Muru.109). The heroine's lovely complexion resembling the colourful sprigs of the acoka tree was ruined by sallowness owing to the separation from the hero (Kali.15:12,13).

5. *Karpu* (Chastity)

Women adorned with chaste modesty worshipped at the shrine of Lord Āticēṭan (Pari.Ti.139).

6. *Matippu* (Value)

The father of a certain maiden refused to give her hand in marriage saying even if immense wealth were offered valuable like Kuṭṭuvan's Muciri city, she will not be given in marriage to undeserving persons (Puram.345:9-13). Cēranmādēvi, the Cēra queen had a bright forehead dark curly tresses and arms adorned with valuable lovely ornaments (Pati.74:16,17).

7. *Vaṭivu* (Form)

Lord Murukan showed his divine and youthful form to his devotees (Muru.290).

8. *Anpu* (Kindness)

The Pāṇṭiya queen having exceeding kindness towards Pāṇṭiyan Neṭuñceliyan suffered in grief owing to separation, harassed by the cold northwind (Netu.166).

Nalan - 1. *Alaku* (Loveliness/beauty/charm)

Aṇṭarmakan Kṛuvalutiyār lamented thus: "This town is going to be ruined, as a beautiful maiden's elder brothers and father have refused to give her in marriage to a suitor-king; it is a pity that her beauty is also going to be destroyed without being of use to anyone"

(Puram.346:5-7). Even celestial women grew jealous of the beauty of Imaiavarampan's queen and quarrelled among themselves (Pati.14:34). Harlots of Maturai city plundering the wealth of opulent men who came to them enamoured of their beauty, later discarded them (Matu.571,572). The maid said to the hero: "Instead of parting from her, her beautiful charm lovely like fertile Toṭṭi, may remain with her unspoilt" (Akam.10:6-8). Seeing her lover Āṭṭanatti being carried away by the river Kāviri enamoured of his beauty, Ātimanti followed the river walking along its banks in search of him (Akam.222:7-10). The heroine said to her maid: "Though I am still here, all my womanly charms have left me when I was in the company of my lord" (Kuru.54:1-5). The maid said to the hero: "Believing your false promises that you would not leave her at all, my lady had lost her charms and also her sleep even during night" (Nar.36:4,5). The maid said to the hero "Lord! My lady's charms leave her the moment you go away from her; when you come back they appear again" (Aink.238:4,5). As the hero parted from her, the flower-like eyes of the heroine lost their bright charm so that her mother and her companions came to know about her love (Kali.122:1,2). The heroine who was wailing in grief at the separation from the hero, became happy and recovered her lost beauty the moment he returned to embrace her (Kali.143:57-60).

2. *Nanmai* (Advantage/profit)

Uṇṇaiyūr mutukappaṇ Cāṭṭaṇār advised Cōḷan Nalañkilli thus: "Avoid the company of unwise men who deny both the advantage of goodness and the bad effects of evil" (Puram.29:11,12). The river Vaikai was in floods so that living things may benefit by it (Pari.7:9).

3. *Inpam* (pleasure)

The female stork grew listless and sad on being left by the male stork after it had taken its pleasure with it (Nar.178:2,3).

4. *Karpu* (Chastity)

During the frenzied dance by the *Vēlaṇ* arranged in order to discover the cause for the heroine's malady, the maid said to the foster-mother: "Indeed it will be good if the condition of my chaste lady were to be explained with the help of the molucca beans". Thus she revealed to the foster mother the true love of the heroine (Aink.248:2-4).

5. *Tūymai* (Virtue)

As the floods in the *Vaikai* carried with it the roots of trees, flowers and toddy spilled by low-born men, the virtue of the river was polluted; therefore brahmins and other elders avoided bating in its waters (Pari.6:47-51).

Nalital - *Varuntutal* (Trouble)

The relatives of the heroine were upset when the heroine was troubled by morning sickness in the early days of pregnancy (Kali.29:1,2).

Navvi - *Mān* (Deer)

Large-eyed does with tiny-headed fawns slumbered in the warm light of the triple fire fostered by holy brahmins (Puram.2:20,22). The hero spoke about his having seen his heroine like a beautiful deer in the wilderness (Akam.39:15-18). The young one of the doe grazed upon the common-millet crop in the field as food for the day to relieve its hunger (Kuru.382:1-3).

Navanāṭu - *Navakaṇṭam* (Nine continents of the earth)

The heroine said: "If you search for him who

left me, high and low through out the nine continents of the world, and bring him to me. I would also be like other women full of self-control" (Kali.143:12-14).

Navi - *Kōṭari* (Axe)

A certain soldier lay on the field like a tree felled by an axe (Puram.270:11,13).

Naviyam - *Kōṭari* (Axe)

As *Pāṇṭiyaṇ* *Neṭuṇṇeliyaṇ*'s war - like men cut down the guardian-trees with well-wrought axes the defences of the enemies were devastated (Puram.23:8,9).

Naviram - *Oru malai* (A mountain)

The Lord God with the terrible poison as his food is enshrined in Naviram mountain of great fame and mighty power (Malai.81-83). On the top of the Naviram mountain overgrown with luxuriant bamboos, the rain poured heavily (Malai.578, 579).

Naviral - *Kulaital* (Shaking)

The wood covered by white flowers of the fibreless drumstick-tree shaken by the whirlwind, looked like the foam-covered sea (Akam.1:16).

Navirral - *Payirrutal* (Training)

The expert horseman, whip in hand, trained horses in various ways with gaits and speeds according to the equine lore (Matu.389).

Navinrōr - *Payinrār* (Trained persons)

At *Tirupparaṇkunṇam* near the shrine of the Red Lord *Murukaṇ*, competitions were held in which dancers were excelled by other dancers and singers by minstrels (Pari.9:71).

Navai - 1. *Tunpam* (Suffering)

The heroine speaking in the excess of her passion, said to the cock which disturbed her sweet slumber with her lover: "May you suffer by becoming a prey to the kitten of the jungle-cat, to be kept as food for it" (Kuru.107:5).

2. *Kurram* (Evil)

The hazardous pathway in the wilderness was an evil one as a number of leafy piles could be seen there, covering corpses of the men slain by the bandits' bows (Kali.12:1-3).

3. *Kollutal* (Killing)

The warriors of Pāṇṭiyaṇ Neṭuñceliyaṇ had sharp arrows and bent bows like the goblin bands of Lord Murukaṇ who killed the demon chief Curapatma" (Puram.23:4).

Nallātār - *Pakaivar* (Foes)

Tervanmalaiyaṇ had a valiant prowess that destroyed the might of his enemies (Puram.125:5,6).

Nalli - *Kataiyeluvaḷḷalkaḷuḷ oruvaṇ* (One of the last seven patrons)

Lord of Kaṇṭīram country with Tōṭṭi malai in it, Nalli one of the seven patrons was also called Kaṇṭīrakkōpperunalli. The following poets have sung his praise: Vanparaṇar, Peruñcittiraṇār, Iṭaikkalināṭṭu nallūr Nattattaṇār, Paraṇar, Kapilar, Kākkaippāṭiṇiyār Naccellaiyār. Known for his great munificence, he gave goodly ornaments along with tuskers daily to solicitors and suppliants; even when he was hunting in the forest, he gave the jewels on his own body to people in need without revealing his identity (Puram.148, 149, 150, 158). Poets have described his powerful hands, his proud horses and tall chariots (Ciru.104, 107, Akam.

152, 238 and Kuru.210). See Kaṇṭīrakkōpperunalli.

Nallirunāri - *Iruvāṭcippu* (Tuscan jasmine)

Among the flowers culled and heaped by the heroine and her maid tuscan jasmine was also one (Kuri.94).

Nalippu - *Cerivu* (Closeness/Denseness)

The maid said to the hero who had come for a night-tryst who came instead by day: "If you come near the glory-lily bush in the dense wood in the hillside with hanging fruits, you may also have amorous union with my lady" (Akam.18:14,16).

Nalirppu - *Kulircci* (Coolness)

A silvery cascade rolling down the hill sprayed its cool waters in the big grove (Akam.362:13, 14).

Nalir - *Kulir* (Cold)

Thundering clouds surrounded the cool peak of the big mountain (Akam.218:5,6). The tops of the cool hills were covered by honey-combs (Akam.242:18).

Nalinam - *Tāmarai* (Lotus)

The Red Lord Murukan was adored as the divine child whose birth was in a lotus in the sacred tank (Pari.5:12).

Narcēntanar - *Ōr pulavar* (A poet)

Author of Naraiṇai 128, this poet should be different from Koṭimaṅkalattu vātuli narcēntanār, the author of two poems in Akanānūru (179, 232). In this poem set in *kuṛiñci* genre, the maid recommends to the heroine, the love-suit of the hero in a very subtle manner with fine comparisons.

Narpāl - Nalvinai (Good fortune)

The hero who could not attain the love of the heroine with the help of the maid saw a male - crab seizing the jumbo fruit and giving it to its mate in their hole; he envied the good fortune of the male-crab (Akam.380:3-8).

Narpālōr - Nallavinaiyai utaiyavar (Fortunate persons)

The heroine said ruefully to her maid: "My mother harasses me on hearing that my lord came at night to meet me; others there are, young and innocent, adorned with jewels like me, but they are more fortunate because their mothers are not harsh with them like mine" (Kuru.246:3-8).

Narrāṅkorraṇār - Ōr pulavar (A poet)

Author of Nar.136 this poet has finely described the predicament of the heroine who speaks to her maid in the hearing of the hero waiting by the wall outside; she praises her father for fashioning her bracelets so small as if in anticipation of her becoming leaner owing to neglect by the hero.

Narramanār - Ōr pulavar (A poet)

In the only poem composed by him in Narrinai 133, the heroine speaks to her maid; the comforting words of the maid at her distress with the evil gossip by the village women, are compared to water that cools the red hot iron in a smithy.

Naravam - 1. Kal (Toddy)

A certain soldier angrily refused to accept the cool sweet toddy given in a bowl as it was not given to him in his proper turn (Puram.392:1-3). The waters of the Vaikai river became tur-

bid because of the toddy spilled by low-born people, that had been strained through a fibrous sieve (Pari.6:48-50).

2. Naravam pū (Naravam flower)

Among the flowers culled and heaped by the heroine and her maid Naravam was also one (Kuri.92). At Tirupparaṅkunram sacred to Lord Murukan, clusters of Naravam had fully blossomed (Pari.19:78).

Naravu 1. Kal (Toddy)

Atiyamān Neṭumān āñci had much toddy that caused boisterous cheer among his men (Puram.3). Warriors returning home after seizing the cattle of the enemies were given a noisy welcome by the villagers with copious draughts of toddy (Puram.262:1). Imaiavarampan Neṭuñceralātan delighted in toddy that was strained well through fibrous sieves (Pati.11:15,16). The city of Talaiyālaṅkāṇattuc ceruvenra Neṭuñceliyan had a never-ending supply of toddy (Matu.213). At Kāviriippūmpattinam fluttered many flags that gave shade from the sun; among them was the flag that was raised to mark the sale of toddy (Pat.181, 182). Hunters belonging to Pulli of Vēṅkata hill separated the elephant-calf from its dam and tethered it in the courtyard of a house where toddy was sold (Akam.83:8-10). To her father enjoying toddy strained in a fibrous sieve, a fisherman's daughter gave roasted pieces of varal fish caught by her with a fishing rod (Akam.216:1-14). The elephant-calf played happily with the children in the hillside-hamlet where toddy was available in plenty (Kuru.394:1-3). The maid invited the hero to go over to their house to drink matured toddy kept in curved bamboo pipes (Nar.276:7-10).

Some of the women bathing in the river Vaikai sipped toddy from bowls (Pari.10:75).

2. *Naravampu* (A flower)

In the arbour in the grove where *Āṭukōṭpāttuc Cēralātan* stayed, honeyed *naravu* flowers spread their fragrance along with *neytal* (Pati.51:18). The eye-lids of the heroine resembling petals of dark-lily after separation became red like the petals of *naravu* flowers, the tears inflaming the eyes (Akam.19:9,10). The heroine's large mascara'ed eyes resembled the petals of *naravam* flower (Pari.8:75).

3. *Tēn* (Honey)

The flowers of *nuṇā* trees were full of honey (Ciru.51). The glory-lily flowers resembling women's hands, were full of honey (Kali.40:12).

4. *Ūrppeyar* (Town)

The town of *Naravu* shivering in the cold sea-breeze, belonged to *Āṭukōṭpāttucēralātan* (Pari.60:12).

Narā - 1. *Kaḷ* (Toddy)

A certain woman bathing in the river Vaikai raised to her lips intoxicating toddy haunted by buzzing bees; her eyes that were dark like *neytal*, after quaffing the drink grew red like the big *naravam* flowers delightful to the eye (Pari.7:61,64). Persons going to the coastal town of *Nirpeyar* belonging to *Iṇantiraiyan* would get delightful toddy along with boar's meat (Peru.345).

2. *Naravam pu* (A flower)

A certain hetaera adorned with a shark-shaped ring, the slender finger of the hero's son, red like *naravam* flower (Kali.84:22,23).

Narāa - *Naravam pū* (Naravam flowers)

The heroine speaking to her maid said that the hero held to his face her slender fingers resembling freshly bloomed *naravam* flowers and sighed heavily; thus she revealed to her true love for the hero (Kali.54:9-11).

Nariyar - *Narumanaṇ kamaḷuvōr* (Persons exuding sweet smell)

The sulking heroine said to the hero returning after a visit to his paramour: "I have just been in confinement after child-birth; to your eyes I will look ugly like a goblin; therefore, go back to your paramours who are clean and sweet-smelling" (Aink.70:4,5).

Nariyōl - *Narumaṇkamaḷuvōl* (Woman with sweet fragrance)

When the hero after a visit to his hetaera returned to his house the maid refused him admission and said: "Your chest haunted by the bees is redolent of the tresses of your sweet-smelling paramour; therefore go back to her" (Aink.240:1-4).

Naruṇkal - *Cāntammi* (Grinding-stone)

Women in the opulent houses of Maturai city daubed themselves with the paste of fragrant spices like musk, ground upon a grinding stone, dark as horse-gram (Netu.50).

Narunutal - *Narīya nerriyaiyuṭaiya peṇ* (Woman with fragrant forehead)

The maid asked the hero: "Do you have on hand any medicine to save my lady with a forehead fragrant like cool fresh flowers because she is sure to die the moment you leave her?" (Akam.238:10,11,18). Sometimes the lover would ride a horse of palmyrah leaf-stalk,

if he did not get the favour of his beloved with fragrant forehead (Kali.61:23).

Narunatal - *Nariya nerriyaiyutaiyavalē* (Woman with fragrant forehead - Vocative)

The maid addressing her mistress as a woman of fragrant forehead comforted her with the good news that she had stopped the hero from going on a journey (Kali.17:4).

Narumpukai - *Maṇappukai* (Fragrant smoke)

Devotees sang in adoration of Lord Murukaṇ in the *kuṛiñci* mode with fragrant smoke from censers (Muru.239). The fragrant smoke of *akil* wood from the field went up like a white cloud and descended on the village of the *kuṛavas* in the hillside (Kuru.339:1-3). The fragrant smoke from the sandal-wood cut and burnt by the *kuṛava* of the hill mingled with the natural odour of the glory-lily throughout the hillside (Aink.254:1.2). Lord Murukaṇ loved the fragrant smoke of burning *akil*-wood rising like a white cloud in the rainy season (Pari.14:19,10).

Narai - 1. *Naraiikkoṭi* (A fragrant creeper)

The warriors of Piṭṭaiṅkorraṇ adorned themselves with wreaths of *vēṇikai* flowers strung together with *narai* vine (Puram.168:14,16). The *narai* creeper that was cut by the *kuṛavas* in the wood burgeoned after the rains and curled itself round the sandal-wood tree (Nar.5:3,4).

2. *Tēn* (Honey)

The trumpet-flowers full of honey spread their fragrance, though they began to fade in summer (Akam.257:1,2). Along the route from Tirupparaṅkunram to Maturai, variegated flowers blossomed filled with honey-dew, the

south wind wafting their fragrance everywhere (Pari.26:28).

3. *Tēnkūtu* (Honey-comb)

The big hill of the hero, had cool caves in its sides with many honey-combs (Akam. 242: 18,19).

4. *Tūpam* (Incense)

The people of the hamlet distilling their own toddy in the houses, cleansed the memorial-stone with pure water, offering sacrificial oblation and fragrant smoke of incense which rose like a fragrant cloud through out the street (Puram.229:1-4).

5. *Akil mutaliya maṇapporuḷka!* (Fragrant spices like *akil*)

The deity was worshipped with offerings of flowers of variegated colours and fragrant incense (Kuri.5-7). Lord Murukaṇ at Tirupparaṅkunram was worshiped with music from instruments and offerings like fragrant incense (Pari.17:6).

6. *Maṇam* (Smell/fragrance)

The smoke from the burning *akil* wood with a fine fragrance rose up like a white cloud and descended on the hamlets of the *Kuṛavas* at the base of the big mountain side (Kuru.339:1-3).

Naraiikkāy - *Narunārramuṭaiya kāy* (Nut-meg)

The hierophant of Lord Murukaṇ wore a garland of fragrant vine with sweet smelling nutmegs strung together with cubeb, wild jasmine and convolvulus (Muru.190-192).

Naraiikkoṭi - *Oruvakai maṇamuḷla koṭi* (Narai creeper)

The male monkey beat with fragrant *narai*

creeper the young cloud settling on the big rock beside it (Aink.276:1-3).

Nanpakal - Nanpakal (Mid-day/noon)

As her feet suffered from blisters while walking over the hard gravelly ground red like molten lac, the minstrel's wife avoided walking at noon (Poru.43,47). Barn owls screeched from within the empty bins as hunters had plundered the store of paddy in the towns devastated by Karikārcōlan (Pat.226-268). At Vākai field of battle, nine enemy kings defeated by Cōlan Karikāperuvalattān fled before him at noon leaving their white canopies of state behind (Akam.125:18,21). The heroine chastised the hero for his extramarital liaisons thus: "Having been with a hetaera in the morning, you leave her for another at high noon and then again seek out fresh company in the evening; surely your heart is crazy to think of women one after the other" (Kali.74:10,11).

Nanpalūr Cīramētāviyār - Ōr pulavar (A poet)

Belonging to Nanpalūr this poet with a name Cīramētāvi is deemed to be different from Nalūr Cīramētāviyār. Two poems in Mullai genre, Akam (94 and 394) are to his credit. A pastoral picture of a shepherd and his activities find a place in his poems; in one the hero speaks to his charioteer and in the other the maid urges the hero to expedite his marriage with the heroine.

Janpu - Viruppam (Desire)

Picirāntaiyār said thus to a swan; "Oh cob swan! If you go to Kōpperuñcōlan and introduce yourself as a servitor of Picirāntai, he would give you ornaments desired by your pen to wear" (Puram.67:12-14).

Nanmaṇam - Tirumaṇam (Wedding)

The hero said to his beloved: "Please remain calm without any worry for a few days till I have arranged for our wedding in the presence of all the people of the land when your parents would bestow your hand on me in public" (Kuri.231-233). The good mother grieved thus: "How can I be happy when my daughter instead of marrying in the presence of all of us, has chosen to clope with her lover?" (Aink.379:1).

Nanmāntar - Nalla māntar (Counsellors)

As the Pāṇṇiya kings traditionally spoke only truth; they were always surrounded by good ministers as counsellors (Matu.19-20).

Nanmai - Cīrappu (Excellence)

The minstrel was an adept at playing excellently on the small yāl making the listeners happy (Puram.308:2,3).

Nanra - Ōru kunṇu (A hill)

Celvak Kaṭuñkō Vāliyātān gave to Kapilar, who sang his praise, a hundred thousand gold pieces and land as far as eyes could see, while standing from the top of a hill called Nanra (Pati.Pa.7).

Nanri - 1. Ceynanri (Gratitude)

The maid said to the hero leaving the heroine in order to earn wealth: "Do come back soon to marry my lady without forgetting the favour you have received from her to show your gratitude at least" (Kuru.225:5-7).

2. Nanmai (Benefit/goodness)

The maid said to the hero that it was difficult to find hetaerae who were good and chaste (Nar.330:10).

Nanru - 1. Nanmail/Nallatu (Good/goodness/virtue)

Poruntil Iṭaṅkīraṇār said to Ceramāṇ Māntarañ-cēralirumporai: "It is difficult for people like us to sing your praise; it will be a good thing if we have in our midst today Kapilar of great erudition and reputation and capacity for perfect versification" (Puram.53:11,13). There were streets in Maturai where Kāviti ministers lived, men of self-control and capacity who discriminated between good and evil, like holy seers worthy of celestial status after performing sacrifices (Matu.495-499). The heroine said to her maid in the hearing of the hero waiting by the wall: "Friend! When I wept for fear of danger to my lord coming to the night-tryst, my mother mistook it; is it a good thing that she should arrange for a frenzied dance throughout the night by the hierophant adorned with palm leaves and *kaṭampa* wreaths? (Akam.138:1-4, 11, 13). After the rains as heat abated, trees burgeoned with new shoots, the groves blossomed with flowers and the woods were a goodly sight to see indeed (Akam.259:3-8). The heroine said to the maid who asked her to be patient during the separation: "Parting will be a good thing only to those who have the ability to bear it; I am not able to do so" (Kuru.38:3,6). When the maid revealed the true love of the heroine for the hero, her parents decided to do a good thing by bringing them together in marriage (Kuru.374:1-4). The heroine said to her maid who consented to the hero's journey in order to earn wealth: "To go forth to earn wealth is the proper thing for men; when our lord wanted to do so, you said it was a good thing; you have really done good to me by saying so" (Nar.236-9). The maid said to the minstrel-companion of the hero refusing him admission: "The friendship with the hero will be a good

thing only if there is no scandal about his visit to the paramours in this *neytal* tract" (Aink.131:1). The hero said of the parrots that had brought the heroine to the millet-field: "These birds have done me invaluable good; I do not know how to repay them for this service" (Aink.288:1,2). The maid said to the heroine: "On hearing our husking song about the cruelty of the hero, he has come home asking for your hand, your father too has given his consent; therefore a very good thing has happened to you" (Kali.41:40,44).

2. Peritu (Greatness/largeness)

A large body of minstrels went to benefit by the bright munificence of Ātanōri, bounteous as the rains (Puram.150:3-5). A certain heroic chieftain gave to solicitors, cool ornaments in large numbers (Puram.362:15). Kāppiyaṇār praises Kalaṅkaykkaṇṇi Nārmuṭic-cēral thus: "Lord! You alone have in a large measure, high principles and a noble nature; you have especially a good administration for your subjects; you have brought home enemy warriors; and given peace to men under your rule" (Pati.37:5-12). The maid said to the hero ironically: "If you think of leaving my lady in tearful grief, you are doing a great thing indeed" (Akam.10:5-7). The maid said to the hero who had extra-marital relationship: "Lord! Your statement that you are not a wicked person indeed amuses me greatly" (Akam.346:1). The heroine said to her maid: "Friend, before I was intimate with the hero, my eyes, arms and forehead were greatly charming; their condition is different now" (Kuru.226:1-4). The heroine said to herself: "I am prepared to be greatly patient however cruel and indifferent my lord may be towards me but my arms somehow keep becoming leaner and leaner"

(Aink.12:2-4). The heroine said to the hero who lied to her that he was just returning from horse-riding, while actually he had visited his paramours: "Obviously the mare that you rode upon, has sharp hooves; verily, as it has made marks in unusual parts of your body, it is a wonderful animal indeed" (Kali.96:25,26,30,31). Nallaccutanār adored Lord Murukan thus: "Lord! We pray to Thee that we may dwell at the shade of your sacred feet with all our kinsfolk who greatly wish to be ever with you" (Pari.21:68,70).

3. *Aram* (Righteousness / virtue)

Palyānaic celkelu Kuttuvan was a descendent of mighty kings who were very righteous, removing all that was evil (Pati.22:5-11). A certain heroine speaking in the excess of her passion said to the river: "Oh river! If you are ashamed of the cruelty of your lord who unrighteously deserted me making my bracelets come off and my arms pale and sallow, you must stay in our father's wood today" (Akam.398:7-9).

4. *Nalvinai* (Deed)

Ālantūr kilān said to Cōlan kuḷamurratut tuñciya Killiṭṭavan: "If there are any good deeds done by people of this earth, may you live for days longer than rain-drops" (Puram.34:19-23).

5. *Ākkam* (Prosperity)

Kaṇiyan Pūṅkunraṇ said: "All places are native to us; all men are our kindred; good prosperity and its opposite results from one's own actions; suffering and relief also are self-generated" (Puram.192:1-3). Akutai was a sensible and noble king who did not change his attitude towards his friends even when they were not prosperous (Akam.113:1,2).

6. *Alakitu* (That which is beautiful)

Paraṇar sang of the munificence of Pēkan that his bounty was not with a view to merit in the next birth; it was aimed only to relieve the poverty of others as he deemed that it was a beautiful thing to give to charity whatever quantity was solicited" (Puram.141:12-15). Pāṇṇiyan āriyappaṭai kaṭanta Neṭuñceḷiyan said: "Even a mother likes only the most learned among her sons; therefore learning is a beautiful thing acquired by giving suitable things to the teacher and doing useful services as required" (Puram.183:1-4).

7. *Inpam* (Happiness)

Brave warriors fighting in the battle would not desire to get cool villages in *marutam* tract as a reward; they would prefer to die and go up to the world of heroes and enjoy sensual delight with celestial damsels. (puram.287:10,12).

8. *Perumai* (Honour)

A heroine's village after the rain, yielded much paddy with thick herds of deer roaming about the woods; during the rainless days it had the honour of producing salt in a large measure (Nar.311:1-5).

9. *Mēlulakam* (Heaven)

People who witnessed the grief of the heroine on separation from the hero said to him that the evil action of one who forswore his vows would not permit him to enjoy the delights of heaven in the next birth (Kali.149:10,11).

10. *Takkatu* (Proper thing)

The heroine said to her maid: "Though my lord were to go away without deeming marriage to be the proper thing now, perhaps on further reflection that my forehead, arms, forelap

would lose their charms, he might relent and take me with him" (Akam.190:1-4).

11. *Nalolukkam* (Good practices)

Women living in Tirupparaṅkunram sacred to Lord Murukaṇ followed good practices like entertaining guests and celebrating festivals in honour of the God (Pari.17:43,46).

Nannatai - *Nal Olukkam* (Good practices/Good conduct)

Ponmutiyaṛ said: "It is the duty of the mother to bring forth sons and rear them up into youths; it is the duty of the king to inculcate good conduct in him" (Puram.312:1,4).

Nannar - 1. *Nanmai* (Benefit)

A certain devotee was guided to Lord Murukaṇ's shrine thus: "If you have set your heart on attaining the perfect feet of Lord Murukaṇ you will soon realise the fruit of your past *karma* in previous births getting the benefit of the bliss of liberation" (Muru.62,66).

2. *Naṅku* (Goodness)

The foster-mother grieved to think of her daughter who had eloped with her lover: "Gone are the days when my daughter embraced me closely a good number of times making me perspire on my bosom" (Akam.49:7-9).

3. *Aṇpu* (Kindness)

The heroine said to her maid: "Our good mother out of her kindness towards me, seeing my emaciated limbs grew afraid and called to the hierophant to find a remedy for my ailment" (Akam.388:18,19).

Nannarāṭṭi - *Nanmai Uṭaiyāl* (Good maiden)

Seeing the grieving mother of the heroine after

the elopement of her daughter people said: "On account of the good maiden, who crossed over to an alien country with her youthful lover, her bevy of companions have become sad and her mother is crying her heart out" (Akam.165:5-13).

Nannarālar - *Nanmai uṭaiyavar* (Good man)

The musical instrument of the good man, the minstrel sounded ceaselessly in the big streets along which the chariots ran (Akam.189:13,14).

Nannarālan - *Nanmai uṭaiyavan* (Good man)

The maid speaking to the heroine referred to the hero as that good man who came to relieve their trembling distress (Akam.88:7). A hetaera said to her companion "When that good man the hero snatched my bracelets, I threatened to inform his wife about it whereat he shivered like a drumhead when beat; I laugh whenever I think about it" (Nar.100:1,4,12).

Nannan - 1. *Kurunila mannan* (Koṅkāṇa mannan)

Chieftain of Koṅkāṇam country, Ēlirkuṇram belonged to him; Pālī was his mountain fastness and Pāram his capital city in which Vēlir had kept the treasure of gold. With chariots and horses he was known for his valiancy in war; and also his charity which made him give indiscriminately gifts to solicitors and suppliants: He fought against Āy Eyiṇan supported by his warlike friend Miṇili; he drove home the elephants captured from his enemies, tying them with ropes made from the tresses of the women of defeated kings; he might have been the cēra commandar who fought against Palaiyan along with five other Velirs. Poets like Kuṭavāyirṅkīrattanār, Paraṇar, Pālaipāṭiya, Peruṅkaṭuṅkō, Māṅkuṭi Marutaṇār, Māmūlaṇār,

Mulliyūrp Pūriyar and Mōcikiraṇar have referred to him in their poems.

See 'Nannan utiyan'.

2. *Kaṭampin peruvāyil nannan* (Kaṭampin peruvayil nannan)

He ruled from Kaṭampin Peruvāyil with the sirissa tree as his totem tree; this Nannan with golden wreaths and chariots was an enemy of Nārmuṭiccēral with whom he was ever in conflict. Ultimately the latter fought against him at Vākai perunturai and slew him. The poets Kallāṭanār, Kāppiyārruk Kāppiyanār, Peruṅkunrūr Kīlār have composed poems about him.

See 'Nannan vēnmān'.

3. *Cēṅkaṇmāttuvē! nannan cēy nannan*

This Nannan was the son of Nannan, the lord of the town of Cēṅkaṇma in Toṇṭai country. He is the hero of the long poem Mullaippāṭtu by Peruṅkunrūr Kaucikaṇār. Player-minstrels were guided by others to go to Nannan with his wreath of honeyed flowers and stout chariots where they would get much rice cooked with fat pieces of meat.

See Palkunrakkōṭṭattuc cēṅkaṇmāttuvēl Nannan cēy Nannan.

4. *Peṅkolai nannan*

This Nannan ruled over the Tulu country adjacent to the land of the Kōcars who by strategy seized his country and cut down his totem mango tree. He is said to have killed a certain maiden who unwittingly ate the mango floating in the river-waters though her father was prepared to give eighty one tuskers and a maid made of gold equal in weight to her. Obviously this Nannan is different from Konkāna nannan who was also the subject of a poem by

Paranar. It is possible that the Nannan who killed a maiden was an ancestor of Viccikō.

Nannan Utiyan - *Ōr kūrūnila mannan* (A chieftan)

With the suffix Utiyan, he was perhaps an auxiliary of cēra kings. He might be deemed to be the same as Konkāna nannan.

See Nannan -1.

Nannan Cēy Nannan - *Ōr kūrūnila mannan* (A chieftain)

Son of Nannan of Cēṅkaṇmā, he was called by his father's name. He is the subject of Maturaikkanci written by Peruṅkunrūr Peruṅkaucikaṇār.

See Nannan -3.

Nannan Vēnmān - *Kūrūnila mannan* (A chieftain)

Lord of Viyalūr fenced by purslane creepers, Nannan Vēnmān fostered invoking-bards, along with their women, His city Viyalūr was destroyed by Cēraṇ Cēṅkuttuvan. It is possible that this Nannan was the same as Kaṭampin peruvāyil Nannan defeated by Nārmuṭiccēral.

See Nannan - 2.

Nannākanār - *Ōr pulavar* (A poet)

As he celebrated Purattiṇai he was called Purattiṇai Nannākanār. He might have belonged to the northern part of the Tamil country as he has celebrated Ōymān Nalliyakkōṭan and Villiyātan and Karumpanūrkillan of Vēṅkata country. He thanks his good fortune in having Nalliyakkōṭan as his support. The charity of Villiyātan and Karumpanūr kilān have been celebrated by him in his poems (Puram.176, 376, 379, 381,389). His musical knowledge is revealed from the fact that he composed the music for the second and twelfth poems in Paripāṭal.

Nannākaiyār - Ōr pulavar (A poetess)

Two poems in Kūṟuntokai (118, 325) are in the name of Nannākaiyār and six in Kuṟuntokai, are in the name of Kaccippēṭṭu Nannākaiyār (30, 172, 180, 192, 197 and 287). But it is possible that these names refer to one and the same poets. All her poems in *palai*, *mullai*, *neytal* genres are full of literary felicity. Her poems cast in the form of heroine's speech describe finely the states of lovers during separation.

Nannutāal - Nalla nerriyai yutaiyavalē (Women with a good forehead-vocative)

The maid chastised the hero thus: "Is it because my lady trusted your promise when you swore never to part from her, addressing her as a woman with fine forehead under the shade of the *punnai* tree where you made love to her, that you have now made her golden complexion become sallow with grief?" (Kali.132:8-11).

Nanneṭunkūntal - Nalla nīṇṭa kūntalai utaiyavalē (Woman with fine long tresses-vocative)

The maid said thus to the companions of the hero refusing admission to him: "Do you think that my lady, that lovely woman with fine long tresses, would accept your master after his visit to his hetaera?" (Aink.153:4,5).

Nā - Nāku (Tongue)

Kōvūṟkiṭṭār said to Cōḷan Neṭuṇkiṭṭi that the life of a solicitor of gifts depended upon the ability of his tongue to speak in praise of a patron and obtain gifts from him (Puram.47:3,4). Auvaiyār said in anguish that the spear that struck the chest of Atiyamāṇ, pierced also the tongues of poets capable of versifying with beautiful well-chosen words (Puram.235:13-15). The learned tongues of Brahmins spoke only of

righteous things (Pati-64:3,4). Devotees worshipping Lord Murukaṇ at Tiruvērakam chanted the sacred mystic formula with six-letters till their tongues became tired (Muru.186, 187). At midnight the long-tongued bell ceased to toll in the war-camp of the Pāṇṭiya king (Mullai.50). The hero tied up the tongues of his chariot-bells for fear of disturbing the beetles buzzing like yal-music and sucking honey from the flower of the grove (Akam.4:10-12). The heroine gave her consent to the departure of the hero with halting words coming from her trembling tongue (Akam.299:17). The maid speaking in praise of the hero to the heroine said that he was of noble birth and that his tongue never uttered evil words (Akam.352:7-10). From every pit filled with water after the rains, sounded the croaking tongues of frogs (Nar.42:3,4). Stuck by the arrows of bandits, wounded wayfarers suffered for want of water in the desert track, their parched tongues moistened by their tears of pain (Kali.6:2-6). The novelty of the verses uttered by the tongues of learned poets, was honoured by the people of Maturai whose lofty mansions were celebrated by the tongues of men on earth (Kali.35:17,18). The shrine beloved of the Red Lord Murukaṇ, is prosperous Paraṅkuṇam, celebrated by the tongues of great men (Pari.21:12-15).

Nākam - 1. Pāmpu (Snake/serpent)

The serpent that had spat out its crest-gem in the dark night, mistook the beetle buzzing at the glory-lily flowers to be its own priceless gem (Akam.138:16-18). Thunder rumbled angrily so that the serpent's head was severed (Nar.37:8-10). The Lord God destroyed the triple cities, with the great serpent as the

bowstring and the Himālayā mountain as the bow (Pari.5:24-26).

2. *Dēvalōkam* (The celestial world)

The fertile earth, bright as celestial world, would remain as it was, even if the monarchs ruling it were to pass away (Puram.367:11).

3. *Curapunnai* (A tree)

The fragrant flowers of the *curapunnai* growing on hill-tops fell into the streams (Muru.301-302). Kāri gave to minstrels, lands overgrown with *curapunnai* trees with fragrant blooms on their thick-set branches (Ciru.108). When a certain maiden was carried away by the river while she was bathing, the kindly hero adorned with a garland of *curapunnai*, leapt into the water and brought her ashore (Kali.39:1-4).

4. *Nākamaram* (Jumbo tree)

The hazardous path through the wilderness, was overgrown with jumbo trees (Nar.82:6). The river Vaikai flowed fast, carrying the many flowers from the dark hill overgrown with tall jumbo trees (Pari.Ti.2:3).

5. *Yānai* (Elephant)

The powerful lion would bide its time, waiting for its opportunity to attack the tired elephant (Akam.73:12,13).

Nākam pōttanār - *pulavar* (A poet)

Called Pōttanār son of Nākan, this poet has composed only one poem Kuṇṭtokai (282) in which the maid comforts the heroine who is grieved at the delay in the return of the hero even after the advent of the rainy season.

Nākar - *Tēvar* (Celestials)

Youthful lovers bathing in the river Vaikai,

drank toddy, and filling their ears with pleasing music, came together desirous of amorous union, like the strong celestials who had performed righteous deeds (pari.11:67-69).

Nākarnakar - *Āticēṭanār Tirukkōvil* (The shrine of Lord Āticēṭan)

At Nākarnakar, the shrine of Lord Āticēṭan carrying the Earth- maiden on his head, the bee and the beetle hummed in tune with the *yāi*; the elephant trumpeted in tune with the sound of thunder; the drum, beat in tune with the roaring cataract, while minstrels and dancers sang and danced; youthful women with their lovers, stood intoxicated with drink and passion (Pari.Ti.1:50- 59).

Nākarikar - *Kaṇṇōṭṭamutaiyavar* (Kindly persons)

Kindly persons would drink poison, if their friends were to offer it to them (Nar.355:6,7).

Nākan - *Oru kṛunila maṇṇan* (A petty chieftain)

Vaṇaneṭuntattanār sang the praise of Nālai kiḷavan. Nākan thus: "As I wondered who had the ability to set right my food-bowl that had been overturned at the death of all patrons, every one referred only to Nākan of the well-wrought spear, with his zest for war and unfailing reputation" (Puram.179).

See Nālaikiḷavan nākan.

Nākanār - *Oru pulavar* (A poet)

Nothing is known about this poet excepting that he set to music in *pālai* mode the 11th poem in Paripāḷai written by poet Nallantuvaṇār.

Nāku - 1. *Ilamai* (Youthfulness)

At sundown, the stag sequestered from its herd

called out to its young mate (Puram.157:9-11). The peacock pecking at the fragrant flowers of the young *vēṅkai* tree, called out to its mate, in the rainy season (Akam.85:10). Malava warriors killed a sleek young cow and ate its meat (Akam.249:12,13).

2. *Iḷaiya Āṇ* (Young cow)

The majestic bull embraced the young cow that ever loved to be with it (Akam.64:11,12). The young cow went round and round the byre in which its calf had been tethered, not going out to graze even at dawn (Kali.110:13,14).

3. *Caṅku* (Shell-fish)

The male-snail mated with the young shell-fish during the day in the shade of the water-lily leaf (Puram.256:4,5).

4. *Peṇ erumai* (She-buffalo)

The cowherdess bought with the ghee sold by her, not gold nuggets, but a dark young she-buffalo (Peru.165,166).

5. *Peṇ vaḷai* (Female fish)

The female scabbard-fish ate the sweet and ripe fruit of the mango (Kuru.164:1,2).

Nañcil - *Kalappai* (Ploughshare)

The hollow trunk of the elephant was cut down, to roll on the field like a ploughshare (Puram.19:9-13). Lord Baladēva is referred to as the lord with the palmyrah-flag and the murderous plough as His weapon (Puram.56:4). Pālai Kautamaṇār sang of Palyānaci Celkelukutṭaṇ that in the fields of the enemy where his cavalry fought, ploughshares would no longer till the ground (Pati.25:1). In summer, the land becoming parched, the plough became idle (Akam.42:5). Lord Tirumāl is adored as

Baladēva with the sharp plough as His mighty weapon (Pari.15:57).

Nañcil Valluvan - *Oru kurunila maṇṇaṇ* (A petty chieftain)

Lord of the Nañcil mountain, this hero was perhaps a feudatory of not only the Pāṇṭiya king but also the Cēra monarch. Puram (380) refers to his given name as 'Valvēṇ Kantan'. Poets like Oruciṇaip periyānār (Puram.137), Marutaṇiḷāṇāṇār (Puram. 138, 139), Auvaiyār (Puram.140), Karuvurk Katappiḷḷai (Puram.380), have eulogised his munificence. Auvaiyār especially, highlights his indiscriminate charity in Puram(140). 'To those who opposed him he was beyond their reach; to friends, he was close as one's own palm' says Karuvur Katappiḷḷai.

Nañcilāṇ - *Kalappaippaṭaiyēntiyōṇ* (Lord Baladēva)

Peacocks perched upon the branches of the *veṅkaṭampa* tree, like the garlands of sacred-basil leaves on the arms of Lord Baladeva with the terrible weapon, the plough (Kali.36:1,2).

Nañcilōṇ - *Kalappaippaṭaiyēntiyōṇ* (Lord Baladēva)

Lord Tirumāl also manifested in the form of Lord Baladēva with his weapon the plough, which dug into the chests of the foes, as into a field (Pari.13:30-33).

Nañciṇporunaṇ - *Kurunila maṇṇaṇ* (A petty chieftain)

It is Nañcil Valluvaṇ who is referred as also Nañciṇporunaṇ, See Nañcil Valluvaṇ.

Nāṭkoṭi - *Nāṭōrum perra verriyin cinnamāka eṭutta koṭi* (Flag hoisted on an auspicious day)

Upon the ramparts of the fort, built of well-ground earth, the auspicious flags of victory fluttered, to mark the victory on each succeeding day (Puram.341:1-5).

Nātcōru - Kālaiyunavu (Breakfast)

Ōymān Villiyātaṇ, gave to solicitors fat pieces of bacon fried in fragrant ghee as food in the morning (Puram.179:9,10).

Nāttatu - Nāṭṭiniṭattatu (That which belongs to a certain country)

The hero said to himself half-way across the wilderness: "Heart! The big hill of the heroine is in the Cola country with the great Kāviri-pūmpaṭṭiṇam as its port" (Akam.181:22-23). The hero returning home after completing his work said to his charioteer: "Friend! The village where my beloved dwells, ever thinking about me, is in the hardy country surrounded by woods" (Nar.59:6-8).

Nāṭṭam - 1. Ārāycci (Examination/investigation)

Vellaikkūṭi Nākaṇār advised Cōlaṇ kuḷamurattut tuṇṇiya Kiḷḷivalavaṇ to be easy of access to those who sought justice from him; he should investigate thoroughly like the God of Righteousness himself, before giving his impartial verdict, benefiting his people who came to him, like pouring rain (Puram.35:14-18).

2. Kaṇ (Eye)

The celestial Dēvas have unwinking eyes (Puram.62:16,17). Lord Civa has an unwinking eye on his forehead (Akam.Invo.4). Lord Tirumāl is adored by the poet thus: "Your eye resembles the lotus that bloomed from your divine navel" (Pari.4:60,61).

3. Cōṭṭam (Astrology)

Ṣalyānaic|ce|ke|u|Kuṭṭuvaṇ had around him wise and learned seers of pure heart, well-versed in grammar, rhetoric and astrology and the scriptures (Pati.21:1,2).

Nāṭṭār - Nāṭṭinar (Persons belonging to a certain country)

The heroine said to her maid that the hero did not belong to any distant country with intervening hills (Kuru.203:1). The maid comforted the heroine assuring her that though the hero was in a far country, his love towards her was great (Nar.115:8,9).

Nāṭṭavar - Nāṭṭaiyutaiyavar (Lord of a land)

The heroine said to her maid that only if the good lord of the hills were to come, she could survive and not otherwise (Aink.213:3-5).

Nāṭṭār - Nāṭṭiṭattār (Persons in a certain country)

The heroine thanked her maid for comforting her with the reassuring words that though the hero was in a far country, he was close to her heart (Kuru.228:4-6).

Nāṭṭōr - Nāṭṭiṭattōr (Persons in a certain land)

Āvūr Mūlaṅkilar sang the praise of Cōlaṇ kuḷamurattut tuṇṇiya Kiḷḷivalavaṇ thus: "Even the celestials in the land of the Gods, will long to live in your country, as they enjoy only the delightful result of their good deeds, and cannot have the pleasure and giving or receiving, as on earth" (Puram.38:12-17).

Nātpatavēnil - Iḷavēnil (Early mid-summer)

The heroine grew sad thinking of her absent lover, whenever the kūyil warbled from the mango tree in early mid-summer, when long after the rains the river ran in a small rill

meandering like a slithering snake over the sands (Nar.157:1-8).

Nāṭpali - Viṭṭiyarkālattuppali (Sacrifice at dawn)

In sparsely populated hamlets, where toddy was strained in the houses, sacrifice before the rising morn, was given to the memorial-stones in honour of dead heroes (Puram.329:1,2).

Nāṭpu - Pōrkkaḷam (Battle-field)

The battle-field was full of heroic soldiers, ever mindful of the impermanence of life (Pati.45:5).

Nāṭa - Nāṭṭinaiyuṭaiyāy (Lord of a certain country - Vocative)

Kapilar hailed Pēkaṇ as the lord of the country where the hunters after worshipping the deity, cheered by the rainfall, fed happily on the millet in the fields in the hill-side (Puram.143:3-5). The maid addressing the hero as the lord of the country where the tusker mistaking to be a tiger the *vēṅkai* flowers covering the hut in the grove of jack-trees, stampeded through the bamboo-clump, urged him to expedite his marriage with the heroine as she would not survive if he continued to come by night to meet her (Akam.12:6-14). The maid urged the hero to expedite his marriage with the heroine telling him: "Lord of the hilly land overgrown with jacktrees! My lady's life is a frail thing; her passion is great! Therefore make arrangements for her marriage early" (Kuru.18:2). The maid said to the hero: "Lord of the land with lofty hills! You are keeping the trysts truly well with my lady; but they must end as our good mother has begun to suspect something". Thus she urged him to expedite his marriage with the heroine (Nar.55:1). The maid urged the hero to expedite his marriage with the heroine mentioning the new proposals for marriage from

strangers: "Lord of the country where the tiger fights with the wild boar! We are much ashamed; the eyes of her whom you love, are shedding tears now" (Aink.266:4). The maid urged the hero to expedite his marriage with the heroine, addressing him as the lord of the hilly land, where the bees surrounded the tiger fighting with the elephant, mistaking it to be *vēṅkai* flowers, and then passed on to the elephant taking it to be the dark branches of *venkai* tree (Kali.46:1-9). The maid addressed the hero as the lord of the land where the elephant proudly joined its herd after piercing the heart of the tiger with its mighty tusk! She pointed to him the hazards of coming by the night and asked him to arrange their wedding forthwith (Kali.52:1-6).

Nāṭakam - Kūṭṭu (Stage-play)

Innocent women enjoyed themselves in the moonlight by witnessing stage-plays and listening to fine music (Pat.113).

Nāṭaka makaḷir - Nāṭakam āṭum makaḷir (Women players - Actresses)

Women taking part in the plays, brought to the stage, drums securely tied with leathern thongs (Peru.55, 56).

Nāṭar - Nāṭṭaiyuṭaiyar (Lord of a land)

The heroine worshipped the deity saying that the lord of the hilly land, her husband, was not a wicked person (Kuru.87:3).

Nāṭal - 1. Ārāyṭal (Investigation/Examination)

Neṭṭimaiyār sang the praise of Pāṇṭiyan Palyākacālai mutukuṭumip Peruvalūti as an expert capable of critically examining the singing by the minstrel's wife with the kettle-drum (Puram.15:23-25). Kākaippāṇiṇiyār Nacceḷ-

laiyār said to Āṭukōṭṭipāṭṭuccēralāṭaṇ: "It is your duty to protect the lands entrusted to your arms, as you alone have the strength which your foes will not dare to oppose without proper investigation" (Pati.59:17-19).

2. *Virumputal* (Desiring)

The heroine unable to bear the affliction caused by the hero delaying his marriage with her said: "It is better of die, if it is a sin to trust persons who desire us" (Nar.327:1-3).

Nāṭaṇ - Nāṭṭinaiyuṭaiyavaṇ (Lord of the land)

Nalḷi was lord of the land with a big mountain called Tōṭṭi with sweet limpid water (Puram.150:27,28). Erukkāṭṭūrt Tāyaṅkaṇṇāṇār referred to Cōḷankuḷamurrattut tuṇṇiṭiya Kiḷ-ḷiḷaḷavaṇ as lord of the land where red-petalled lotuses in the watery fields, bloomed like the ritual fire lovingly fostered by brahmins (Puram.397:19-21). The Cēra king was lord of the country close to the cool sea, blessed by all the player-minstrels and their kinsfolk (Matu.523-525). Soothsaying women told the mother of the heroine, to propitiate the lofty lord Murukaṇ, to cure her affliction, not knowing that it was caused by the lord of the montane land where many cataracts rolled down the peak of the hill where the deity dwelt (Akam.22:2-7). The good mother, after the elopement of the heroine, wondered how her daughter became strong enough to go across various paths in the summer, accompanied by her adoring lover, the lord of the land with the goodly hills, adorned with wreaths interspersed with *vēṅkai* leaves (Akam.105:3-4). The maid said to the heroine with the hero waiting by the wall: "Friend! As our unrighteous mother is ever watchful, it will be difficult hereafter to sport in the grove of *vēṅkai* trees, after bathing

in the pool with the lord of the hill-country, where the long leaves of the red-plantain tree, caresses the rough back of the slumbering elephant whenever the wind blows (Akam.302:4-8). The heroine said to her companion: "I alone still here; my beauty has gone with the lord of the forests" (Kuru.54:1,5). The heroine said wonderingly to her friend: "As I think of the chest of the lord of the hill where the fire-brand of the forester burns bright like a star, my sickness of passion overflows; but when I embrace him, it vanishes" (Kuru.150). The heroine said: "Good people would praise me if my maid were to tell them how I cheerfully received the hero, lord of the hilly-country, who caused my bangles to come loose by his neglect, when he returned home after visiting his paramours" (Kuru.252). The heroine said to her maid comforting her at the delay in the return of the hero: "The lord of the mountain with rolling silvery cascades, is like the Sun; my alms are like the cowsthor flowers that ever turn to it" (Kuru.315). The maid told the heroine the glad tidings of the arrival of the hero after making arrangements for their marriage: "The lord of the hills where the female monkey and its mate, seizing the big ears of millet - corn, fill their chaps with the grain, their backs drenched in the rain, has come at last; long may you live with him a happy wedded life!" (Nar.22:1-8). The maid spoke to the heroine thus in the hearing of the hero waiting by the wall outside: "Look! the lord of the hills has come in this dark midnight; it is painful to see him coming to the tryst by night by the fearful pathways" (Nar.114:5,6). The maid said to her mistress at the hero's departure in order to earn wealth from abroad: "How will our eyes be able to close in sleep, after parting from the lord of

the land where the timid elephant-calf leaving the side of its thirsty dam going towards the bright hillside, goes along with the calves of cows into the hamlet nearby" (Nar.171). The maid said to her mistress, the heroine, after meeting the hero who came by night instead of day to meet her: "If the lord of the montane country, where the female monkey surrounded by the males, sporting in the stream and jumping from the bamboos, shakes the *vēṅkai* flowers into the pool below, were to come spear in hand through the dark night, how can we bear it?" (Nar.334). The maid by way of revealing the true love of the heroine for the hero, said to the fostermother thus: "My friend desires to slumber on the chest of the lord of the mountain with bright and sounding cataracts" (Aink.205). The maid said to the fostermother of the heroine when strangers came with proposals for her marriage: "Mother! The eyes of my friend become fearful on the days when she could not embrace the chest of the lord of the hill where the cataract rolls down after the rains" (Aink.220). The maid said to her mistress in the hearing of the mother of the heroine who had arranged for divination of the cause for her malady: "The hierophant declares that Lord Murukan afflicts you; Is that the name of the lord of the inaccessible mountain?" (Aink.247). The maid said to the heroine in the hearing of the hero, the day after he had missed a tryst with the heroine: "Was it out of fear of our father coming to know about your meetings, that the lord of the hill-country where the boar slumbers on the rock after feeding on the millet-crop, did not turn up yesterday?" (Aink.261). The maid called her mistress to sing a husking song disparaging the hero, lord of the hill-country with big groves where the elephant that had slain a

tiger, slumbered after feeding upon the leaves, lulled by the sound of the cataract, as he had forgotten them (Kali.42:4-9).

Nātu - *Nilappakuti* (Land/country/region/tract)

Murañciyūr Muṭinākarāyar eulogised Cēramān peruñcōrrutiyañ Cēralātañ by hailing him as the lord of a vast country with many villages and towns, where the sun that appeared in the eastern sea belonging to him, set in the western sea which also belonged to him (Puram.2:9-11). Kapilar singing the praise of Vēlpāri, spoke to the kings thus: "If you go as minstrels to him playing on your small *yāl*, followed by your wives, singing and dancing, Pari will give you land and hill" (Puram.109:18). Āy Aṇṭiran was a munificent patron who gave unstintingly to bards, villages and tracts with never-decreasing fresh yield (Puram.240:2,3). Kōvūr kiḷar referred to Cōlañ Nalañkilli as the king of the cool Cōla country, who proceeded in strength against his foes at sea and brought home much booty (Puram.382:1-3). Paraṇar referred to Kaṭalpirakkōṭṭiya Cēṅkuttuvañ as the mighty king who ruined forever the beauty of all the countries of the kings who ruled between Himālayās in the North and Kumari in the south (Pati.43:7-10). Celvak kaṭuñkō Vāliyaṭaṇ was a monarch of great prowess in whose land the wind wafted the odour of the honey dripping from the ripe jackfruits (Pati.61:1,2). Karikālañ, was second to none in giving away many elephants, along with tracts having well-settled villages, to bards and suppliants (Poru.168-170). Ōri gave to player-minstrels, goodly tracts with hillocks, overgrown with stout *curapunnai* trees with fragrant flowers (Ciru.107-109). Pāṇṭiyañ Neṭuñceliyañ crossing many jungles, invaded the heartland of the enemy kingdoms and seized their fortresses

(Matu.148, 149). Nannan was lord of the montane tract with the hills from which cataracts descended looking like fluttering flags of victory (Malai.581-583). Utiyañcēral extended the boundaries of his country by conquering the lands of other neighbouring kings (Akam.65:5). Kalañkāykanṇi Nārmuṭiccēral recovered his lost territories, when he defeated and killed Nannan in the battle of Vakaipperunturai (Akam.199:19-23). Ātimanti who lost her husband Āṭṭanatti in the river Kāviri, crazed with despair, went from place to place and country to country asking people if they had seen her lord (Akam.199:19-23). Atimanti who lost her husband Attanatti in the river Kaviri, crazed with despair, went from place to place and country to country, asking people if they had seen her lord (Akam.236:16-20). The hero traversed the *Vēñkaṭa* mountain lying beyond the goodly country of Pulli, with hills covered by honey-combs (Akam.393:18-20). The anguished heroine said to her maid trying to comfort her in her distress on the separation from the hero: "Is there no eventide painful to lonely lovers in the country where my lord has gone?" (Kuru.46:6,7). The maid said to the heroine by way of explaining the action of the hero: "Where is he, our lord, who melted our hearts? Our minds are confused and agitated like the turbid water after the rains in an alien land" (Kuru.176:6-7). The heroine said to her maid who asked her if she would be able to bear the separation before her marriage with the hero: "I looked at the rain-drenched slopes in my lord's hill-country: friend! See if my forehead has recovered from its pallor and regained its old beauty?" (Kuru.249:3-5). The remainder of the wild ox killed by the dhole after it had eaten of it, became food for wayfarers going to a distant country as they crossed the wilderness

(Nar.43:4-5). The good mother of the heroine, spoke feelingly about her dear daughter who had eloped with the lover to a far country believing his false promises; she was pained at the thought that she might have had to eat gooseberries and drink only spring-water on the way (Nar.271:4-8). At the sea-front many sailing vessels of the heroine's father, carrying cargoes from various countries, stood riding at anchor (Nar.295:5,6). The maid said to the heroine to comfort her as she pined for her lover who was staying away to avoid any gossip: "Friend! let us climb the sandhill and look at the tract of our lord washed by the billows of the sea, our lord who caused your bracelets to come loose?" (Aink.199). The maid warned the hero thus: "If you do not return after going to your good hill - country where the he-elephant embraces a big, rough rock mistaking it to be its mate, causing our arms to become leaner, we will not survive" (Aink.239). As the heroine suckled her child, the hero, lord of the rocky land enclosed by *mullai* tract, embraced her nape (Aink.404). The maid comforted the anguished heroine assuring her that the hero extended his stay in the enemy country only in order to bring many ornaments home; he would certainly return to her soon (Aink.463). The maid speaking in disparagement of the hero, said to her mistress: "The hill in the land of our lord who has not favoured us, has a cataract which is bright; let us examine how this is possible" (Kali.42:12). Freshes appeared in the river *Vaikai* so that the land might become fertile and prosperous (Pari.7:9,10).

Nāṇ - *Nāṇam* (Shyness/Modesty/shame)

While his lamenting wife could not even embrace his body as he lay dying in the battle-

field ashamed that the enemy-spear had entered his chest, vultures gathered thick over a fallen soldier. (Puram.286:6-9). The minstrel's wife had a shapely neck that was bent in modesty as she would not look at others (Poru.31). The hero smiled at the face of his beloved, indicating that their intimacy should last long, and in spite of her natural modesty and shyness he lovingly embraced her (Kuri.182-186). The hero who had successfully completed his work said to his charioteer: "Friend! Let our chariot go fast, so that I can attain the noble charms of my coy mistress" (Akam.34:10,18). The hetaera said in the hearing of the companions of the heroine: "Let people spread gossip as they please! Is there any modesty left for me?" (Akam.276:6). The heroine said to her maid who spoke to her about the proposed elopement with the hero: "Friend! My bashfulness that has been with me all along, will surely disappear as this passion becomes more and more insistent; it is a pity, though" (Kuru.149). The maid said to the hero by way of urging him to expedite the arrangement for his marriage with the heroine: "Lord of the shore! We have given up our modesty that has been with us from the beginning; let this village gossip, do its worst" (Nar.15:9,10). The hero who had been put off by the maid, unable to bear the pain of separation, said to his heart: "The youthful woman wrapped in her own modesty, surrounded by her bevy of companions, who is taking ritual bathing in the month of Tai for attaining me, is the only remedy for my ailment" (Nar.80:6-9). The heroine said to the companions of the hero: "Surely, minstrel, you have no sense of shame in coming forward recommending your friend's case!" (Aink. 136:1). The maid recommended the hero unto the favour of the heroine calling him a person

without a sense of shame (Kali.61:20). The maid said to the heroine: "Gazelle-eyed lady! Of what use is your sulking with our lord who had made you weep because of his indifference, if he has no sense of shame?" (Kali.87:11-13). The heroine with unrequited passion was referred to as a woman without modesty or self-control (Kali.146:6).

2. *Vil nāṇ* (Bow-string)

The Lord God, destroyed the triple cities, with the mountain as the bow and the serpent as His bow-string (Puram.55:1,2). In the spacious houses of the hunters, bows with well-tied bow-strings were arranged in order against the walls (Peru.120).

3. *Yāl narampu* (String of a *yāl*)

The sound of the drum was in tune with that of the strings of the *yal* (Pari.19:44,45).

4. *Kayiru* (String/rope)

The bait-hook was fixed to the line tightly tied to the top of the angling rod made of bamboo (Peru.285, 286). A new string was threaded through the golden jewel to make a necklace (Kuru.67:3). Gods and Demons joined together to churn the ocean of milk using the great serpent as a rope (Pari.Ti.1:67-68).

Nāṇmakil - Nālōlakkam (Audience hall)

Kapilar said of Malayamāṇ, Tīrumutikkari: "To give charity as gifts is possible to anyone, joyous after quaffing toddy, in the audience chamber" (Puram.123:1,2). Pulli, lord of the Kalvas, with the paddy bartered for elephant-tusks, sat proudly in his audience chamber (Akam.61:8-10).

Nāṇmakil irukkai - Nāṭkālattu Makilṇtirukkam
ōlakkam (Audience hall/court)

Mutukaṇṇan Cāttanār blessed Cōlan Nalaṇkiḷli that his court may be ever surrounded by minstrels and their kinsfolk (Puram.29:5). Opulent men of Maturai city seated in the audience hall, with munificent hands gave away gifts endlessly like the rain-cloud to suppliants (Matu.442,443). In the court where Akṭai sat giving audience to visitors, drum-beat sounded ceaselessly, as he gave away elephants and fine jewels to solicitors of gifts (Akam.76:3- 4).

Nāṇmalar - Nāṭkālattu malar (Fresh flower)

Beetles buzzed and hummed around the fresh *vēṇkai* flowers (Ciru.23,24). The hero returning home to his wife after completing his work said: "O rain! Pour as you please, as I am not upon the couch with my beloved whose tresses are redolent of the fresh *kuvaḷai* flowers" (Kuru.270:1). The fresh flower- clusters of the *vēṇkai* resembled golden wreaths (Pari.14:10).

Nāṇmaḷai - Paruva maḷai (Seasonal rain)

Over the serried ranks of shields resembling hill-peaks covered by seasonal rain, the radiant spears appeared (Pati. 66:11,12).

Nāṇmīṇ - Nāḷākiya mīṇ (Asterism)

Māṇkuṭikkilār blessed Pāṇṭiyaṇ talaiyālaṇkāṇat-
tuc ceruvenra pāṇṭiyaṇ Neṭuṇceliyaṇ that his birth - star may shine forever, wishing him as it were, many happy returns of the day (Puram.24:24). The stars in the celestial sphere moved in their appointed courses (Matu.6). Good herdsmen stationed their daughters along with their companions, on the platforms beside the ring, like the moon surrounded by the stars moving in their courses (Kali.104:26-28).

Nāṇmutir matiyam - Patinārunāḷ cenru mutirnta
niraimati (Full moon)

As the sun after the day-time was over, set behind the western mountain, the full moon appeared in the east, making the night look like day (Matu.547-549).

Nāṇal - 1. Kōrai (Reed)

The heroine had sharp teeth that resembled the tender shoots at the root of the bush of reeds (Akam.212:4,5).

2. **Nāṇutal** (Being shy)

The maid said to the companion of the hero who had not returned as promised: "O minstrel! Should I not grieve that your master does not even feel ashamed that his words have been proved false?" (Aink.472).

Nāṇātōṇ - Nāṇamuṇātōṇ (One who is not ashamed)

The maid said in the hearing of the hero waiting by the wall outside: "The hill where the beetle on the glory-lily bud waits for its blossoming, is that of our lord who is not ashamed to lose to his friends but who is unruffled even if Death were to oppose him" (Kali.43:8-11).

Nāṇili - Nāṇillātavaṇ (One who is without a sense of shame)

The heroine ending her sulks with the hero said to herself: "O Heart! You can enjoy the benefit of losing this tiff to that shameless one who has forgotten us till now" (Kali.89:12-15).

Nāṇu - Nāṇam (Modesty/shyness/sense of shame)

The great queen of Imaiayarampaṇ, was a woman of much modesty; content even if she were to dream of being with her lord during her meagre sleep at night (Pati.19:13,14). Forgetting her natural bashfulness, the heroine

rushed for protection to the hero, trembling in fear of the charging elephant (Kuri.167-168). The hero by way of reply to his companion said that before he met the heroine he possessed, qualities like affection, friendship, good nature and sense of shame, in a greater measure (Nar.160:1,3,10). The heroine unable to bear the pangs of separation, lost her modesty and self-control and suffered more thereby (Kali.144:3,4). A certain woman, though chaste and not without the modesty of a respectable family, sulked with her husband as he had visited his hetaerae; but in the Vaikai waters, she rejoined him happily riding on an elephant, forgetting her sulks (Pari.12:46-49).

2. Māṇam (Honour)

The hero said to the heroine: "I went away in order to earn wealth, afraid of the scorn of others, and bound by a sense of honour; but as for my heart, it was ever with you" (Akam.29:21).

Nāṇuttakavu - Nāṇum taṇmai (A matter of shame)

Kōvūrkiḷār chastising Cōlaṇ Neṭuṅkiḷi who had shut himself up inside his fort, afraid to face Nalaṅkiḷi who had encamped outside said: "It is a matter of shame that without valour or prosperity, you are cooped up behind stout doors inside your tall fort" (Puram.44:13-16).

Nāṇutal - Nāṇamaṭaital (Becoming ashamed)

Kuṇamakal ḷaveyiṇi sang thus in praise of Ēraikkōṇ: "Feeling ashamed for the loss and grief of others, is an exclusive quality of our Ēraikkōṇ, and no others" (Puram.157:2,13).

Nātar - Uruttirar (The Rudras)

Eleven are the Rudras mentioned as the Lord of Ātirai star (Lord Civa) (Pari.8:7).

Nātavilpāṭal - Miṭarruppāṭal (Vocal music)

The music of the flute and vocal music resembled the warbling of the *kuyil* and its echo (Pari.15:41-43).

Nānam - 1. Accam (Fear)

Pāṇṭaraṅkaṇṇaṇār sang of Cōlaṇ rācacūya vēṭṭa Perunaṅkiḷi thus: "Your war-elephant fought as directed by you, so that the agricultural tract of the enemy may be destroyed by your fearful war" (Puram.16:18-19). In aiyavarampaṇ Neṭuṅcēralātaṇ angrily punished enemies, destroying their territory and instilling fear into them (Pati.13:10,12). The fearful cobra that came out to prey, spat out its venom spreading bright light all over the place (Akam.72:14,15). The maid said to her mistress, in the hearing of the hero waiting by the wall outside: "The mother is waiting to see if our lord will truly come in the fearful midnight with thunder rumbling overhead accompanied by lightning". Thus she revealed to him the strict confinement of the heroine by the mother (Nar.122:5-7). The minstrel said to the hero in his war-camp: "The heroine suffering from exceeding love-sickness, trembled like your enemies full of fear towards you, as they had not surrendered at your ankleted feet" (Kali.30:12-21).

2. Niṇṇai (Fulness)

Lord Tirumāl is adored thus: "Grace us, O Lord! From whose navel the four-faced Creator appeared along with the lotus in the fulness of the deluge in the primordial aeon! It is you, Discus which affords protective shade to the universe" (Pari.3:92-94).

3. Peyar (Name)

The greatness of the name of Tirumāliruṅcōlai spread throughout this earth (Pari.15:23-25).

Nāmalār maṇḍaṇaṇ Iḷaṅkaṇṇaṇ - *Oru pulavar* (A poet)

Son of Nāmalār, this poet with the given name of Iḷaṅkaṇṇaṇ, has only one poem in Kuṟuṇṭokai to his credit (250). The hero returning home after completing his work, urges his charioteer to drive fast so that he might reach home before evening and relieve the distress of his languishing wife.

Nāy - *Nāmali* (Dog/hound)

The hunter with his powerful bow and a fierce and fleet-footed hound, slew a number of deer (Puram.205:8,9). In the dilapidated kitchen of the house, lay a dog that had littered recently (Ciru.132). The mansion was inaccessible as it was guarded by dogs chained to posts (Peru.125). The hero coming to his night-tryst would not be upset, if he was not able to get the pleasure of sweet slumber upon the bosom of his beloved, because of obstacles like alertly moving watchmen and barking dogs (Kuru.239-242). The horns blew to call the dogs as well as the hunters (Akam.318:15). The heroine had perfect feet, small like the tongue of the angry hound that ran fast to catch the rabbit (Nar.252:1-12). The heroine afflicted by the separation from the hero addressing the hare in the moon, said to it: "If you do not show me where my lord is, I shall send the angry dog that is your enemy, towards you" (Kali.144:19,20).

2. *Nīrnāy* (Otter)

In the old waters of the pond with otters, the lotus grew luxuriantly (Akam.16:1).

3. *Cūtaṇṇuṅkaruvi* (Gaming dice)

In the hollow caused by the rolling of gaming dice by old gamblers, in the floor of the old

disused fane, the jungle fowl had laid its eggs (Puram.52:14-16).

Nār - *Iḷai* (Fibre/thread)

The minstrel expert in singing, obtained a golden lotus strung together with silver-thread from Cēraṇ pālai pāṭiya peruṅkaṭuṅkō (Puram.11:17,18). Piṭṭaṅkorraṇ was lord of the bowmen with sharp spears and a garland of *vēṅkai* flowers woven with the fibre of *naṟai* vine (Puram.168:14-16). The minstrels wore a wreath of closely-woven tender sprigs strung together with the dried fibre of bowstring-hemp (Malai.430,431). The wood resembled the sea, as the flower of the fibreless drumstick-tree shaken by the wind, lay like spray on the ground (Akam.1:16). Wreaths of *karantai* flowers strung together with the fibre of the bark of the *ātti* tree sliced off by an arrow, were worn by youthful warriors (Akam.269:10-12).

2. *Paṭṭai / Tōl* (Fibre/skin/bark)

The young brahmin had a holy water-vessel and a short stout stick of *palās* tree, with its bark removed (Kuru.156:1-3). Bandits slaked their thirst by chewing on the bark of trees (Kuru.274:4,5). Warriors wore garments woven out of the threads of bowstring hemp fibre (Nar.64:4). The heroine lost the lustre of her golden beauty like the stout-stem of the water-lily with its skin peeled off (Nar.6:1,2).

3. *Pannāṭai* (Fibre of coconut tree used as a sieve)

Clear toddy was strained through the fibrous sieve from the coconut tree (Puram.170:12). The soldiers said during the feast that they preferred to be given villages of *marutam* tract, with jars of toddy with flowers in them,

matured for a long time after having been strained clear through a fibrous sieve (Puram.297:4-8). *Kalaṅkāykkanni nārmuṭiccēral* Irumporai, lord of the Koṇiku land, loved to quaff toddy strained through a fibrous sieve (Pati.88:19). Fishermen exchanged the oysters caught by them in the sea, for toddy strained through a fibrous sieve (Akam.296:9). As the cast-off garlands, wreaths and chaplets, along with unripe fruits, tubers, roots and the toddy strained through a fibrous sieve, spilled by low-born men, mingled with the Vaikai floods, all people avoided bathing in the river (Pari.6:49).

4. *Anpu* (Kindness)

The heroine grieved that the hero had not come even at unkind eventide when the birds and beasts returned to their resting place (Kuru.118). The maid said to her mistress in the hearing of the hero waiting by the wall: "You must realize that our lord has not followed the noble path of great men, having no kindness in his heart" (Nar.233:6-9).

Nārmuṭiccēral - Cēravēntaṇ (A Cēra monarch)

Kāppiyāṇṇuk *Kāppiyānār* hailed this Cēra king who wore a crown of pearls and gems over a structure made of fibre, resembling a spider's web (Pati.39:15-17). A chain wrought out of the gold from the seven kings defeated by him, adorned his chest wherein Goddess Tirumakal was seated; he cut down the *vakai* tree of *Naṇṇaṇ* (Pat.40:9-21).

See *Kalankaykkanni Narmuticceral*.

Nārari - Nārāl arikappaṭṭa tēral (Toddy strained through fibre)

Toddy strained through a fibrous sieve was consumed by soldiers before battle (Puram.304:2).

Nārikai - Peṇ (A Woman)

Bathers in the river Vaikai said: "This woman is not ashamed when that youth staring fixedly at her close-set breasts, commented mischievously that they deserved the lovely rope of pearls nestling against them" (Pari.12:54,56).

Nārāi - Kokku vakai (Stork)

The red-lined stork that had preyed near the tank, would slumber in the river-portia tree, if it loathed the *marutam* tree (Puram.351:9-11). The bent-legged stork that had searched for its prey in the watery pits, would rest on the branch of the tigerclaw tree (Pati.51:4,5). The long-legged stork frightened by the drum-beat, booming like a horn, stayed on the frond of the palmyrah tree (Akam.40:14-16). The old stork that had lost the former power of its wings, rested on the branch of a tree laved by the waves of the sea (Kuru.125:4-6). The stork on the *puṇṇai* branch sated with the young fry in the backwaters, would like to eat the *neytal* flowers along with ears of paddy corn in the field (Kuru.296:1-4). As the stork sucked at the leaf-nests of the red ants on the jack-tree, their white eggs and the ants fell down upon the field like paddy grains mixed with rice (Nar.180:1-3). The he-buffalo leapt into the tank with a splash, scaring away the flock of storks with a gentle gait (Nar.330:1,2). When the silly-gaited stork went to condole with the white heron which had lost its young one, the *neytal* blossomed beneath its feet (Aink.151:1,3). Women dried their moist tresses by running their fingers through them, like storks preening their wings with their beaks (Aink.186:1). Storks ceasing their cries, stood silent upon the dune like trident-staffed brahmins meditating upon holy texts at sunset (Kali.126:3-5).

Nālku - Nānku (Four)

Toṇṭaimāṇ ḷantirayaṇ would not be content even after giving away golden chariots drawn by pedigree horses with manes white as shell and uniform in gait and speed (Peru.489). The hero asked his charioteer to drive fast the chariot drawn by four horses swift as a flight of swans in the sky, so that he might meet his beloved soon (Akam.334:11).

Nālvakaiyūḷi - Nālvakai yukaṇkaḷ (Four kinds of aeons)

Lord Tirumāl has the unique greatness of being adored by all the four kinds of aeons of Time (Pari.3:80).

Nālvayin - Nānku tikku (Four directions)

Vellāikkuṭi nākaṇār sang the praise of Cōḷaṇ kuḷamurṛattut tuṇciya Kiḷḷivaḷavaṇ: "Even if the sun were to appear in all the four directions or Venus in the south, your land watered by the Kāviri will be the best among all the lands" (Puram:35:6,11).

Nālvar - Nānkupēr (Four Gods)

Pāṇṭiyaṇ ḷavantikaippaḷḷi tuṇciya Naṇmāraṇ resembled the Four Gods, of great power and fame, Lord Civa, the Blue-throated One, Lord Baladēvaṇ with palmyrah flag, Lord Tirumāl with the Garuda flag, and Lord Murukaṇ, the Red Lord (Puram.56:1-10).

Nālvētanerī - Nālvakaippaṭṭa vētankalil kūrapaṭṭa neri (Way of life laid down in the Vedas)

Murañciyur Muṭinākarāyar blessed Cēramāṇ peruñcōrṛu utiyaṇ Cēralātaṇ that he might stand steadfast in his righteousness even if the way of life laid down in the Vedas were to go awry (Puram.2:18).

Nālvētam - Nālvakaippaṭṭa Vētam (Four Vedas)

As laid down in the Four Vēdas, sacrifices were performed to propitiate the Gods with libations poured into the fire (Puram.15:17-20).

Nālvēriyarkkai patinorumūvar Nānkākiya vērupaṭṭa iyalpinaiyutaiya muppattumūvar (Thirty three Gods of four different groups)

The Red Lord Murukaṇ dwells in Āvinankuṭi adored by the thirty three Gods divided into four groups as the twelve Ādityas, eleven Rudras, Eight Vacus and the two Maruts (Aswinis) (Muru.167,176).

Nālvēruteru - Nānkāy vērupaṭṭa teruvukaḷ (Four different streets)

Folded new sarees were sold by weavers in all the four main streets of Maturai city. Also taken to mean streets of brahmins, princes, merchants and agriculturists (Matu.520-522).

Nālvēru nanantalai - Nānkākiya vērupaṭṭa akanṇa iṇkaḷ (Four directions)

Kapilar refers to the ancestors of Celvak kaṭuṅkō Vāḷiyātaṇ having ruled his vast country with people living in all the four directions living together in amity and prosperity (Pati.65:12,16,17).

Nālūrkkōcar - Nālūriluḷḷa kōcar (Kōcars of four towns)

The foster-mother conveyed to the good mother the glad tidings of the marriage of their daughter with the hero: "The friendship of our darling daughter with the bright-speared youth, consummating in the festive celebration of their wedding, has proved to be true after all like the words of the Kocar of Nālūr" (Kuru.15:3).

Nālaikkilavan Nākan - *Oru kuṇṇila mannan* (A petty chieftain)

With the given name Nākan, this brave warrior was also known as Pāṇṭiyan Maravan as he was the feudatory of the Pāṇṭiya monarch, helping him with men and advice when required. Poet Vaṇaneṇṇuntattapāi in Puram.179 has highlighted his war-like valour and his munificence in a fine manner.

Nāval - Maravakai (The jumbo tree)

Men sated with whortleberry and the *tuṇari* fruit, would climb the sandy hill to pluck and eat the dark fruit of the jumbo tree (Malai.135). Beetles buzzed at the black fruit of the jumbo tree, with slender stalks, that had fallen on the shore, mistaking them to be of their own kind (Nar.35:1-3). Celestial damsels wore jewels made of the finest gold that bore the name of the tree (viz) *campunatam* (Muru.18).

Nāvalaṇṭanpolil - *Navalantivu* (The cool earth with the name Nāval or Campu)

Devotees worshipped the Red Lord Murukan, as the Sixheaded child-God, who pierced the great Krauñca mountain in the northern part of the continental landmass called *Naval* (Pari.5:8).

Nāvāy - Marakkalam (Sailing vessel)

The tusker mounted by Cōlaṇ muṭittalaik Kōpperuṇarkillī stormed into Karuvur like a ship cleaving the sea (Puram.13:5). The sea-side was crowded with ships that had brought horses from the west, and other commodities for consumption from the north (Peru.319-321). The big ship at sea with its sails unfurled coming ashore to the sound of the drum-beat, to unload fine cargo of commodities for consumption by the people, its tall flag fluttering from its mast, looked like a hill surrounded by black

clouds (Matu.75-85). In the sea-front of Pukar city, fine flags fluttered from the masts of many ships riding at anchor (Pat.174,175). The sea welcomed the waters of Vaikai debouching into it, even like the ships that came ashore laden with merchandise from the various ports visited by them after a successful voyage (Pari.10:38-40).

Nāli - *Oru mukattal aḷavai* (A volumetric measure)

Maturai kūlavāṇikaṇ makaṇār Nakkīraṇār said, that for a monarch as for an unschooled commoner, a quarter-measure of rice would suffice as food for the day (Puram.189:2-5). Old matrons went to the outskirts of the town with quarter-measures filled with paddy and jasmine flowers and strewing them before the deity, awaited words of good omen for their mistress (Mullai.7-11).

2. **Amputtūṇi** (Quiver)

The grove with lovely flowers resembled the quiver of the God of Love, Manmatan, with beautiful and pointed flower-arrows (Pari.18:30)

3. **Nālikai** (A unit of time - 24 minutes)

The hunch-backed woman addressed the dwarf who declared his love for her, as the wretched offspring of an *āṇṭalai* bird and its mate born in an inauspicious *nālikai* fit only for the birth of dwarfs (Kali.94:5).

Nālikai - *Kāla aḷavu* (A unit of time 24 minutes)

As the announcers called out the *nālikai* of the day, the cocks crew, while the drums sounded to proclaim the dawn (Matu.671).

Nāi - 1. **Vaikal** (A duration of time/a day and a night taken together)

Talaiyālaṇkāṇāttuc ceruveṇra Pāṇṭiyan Netuṇ-

celiyaṇ attacking his enemies day after day, caused much havoc in their countries bringing disgrace upon them (Puram.23:12,13). Cōlaṇ kuḷamurrattut tuñciya Kiḷḷivaḷavaṇ in a poem composed by him honoured Paṇṇaṇ lord of Cīrukuṭi, blessing him that he might have as many days of life as he himself had (Puram.173:1). Auvaiyār lamented thus on the Atiyamāṇ's death that vain were her own days of life as Atiyamāṇ was no more (Puram.232:1). Cōlaṇ rācacūyamvēṭṭa Perunarkilli welcomed the visiting bards who blessed that the righteous-minded monarch might live many days, protected by the Dēvas (Puram.377:5-7). Āṭukōṭpāṭṭuc Cēralātaṇ gave fine jewels to suppliants everyday, relieving their misery (Pati.54:7,8). Kapilar blessed Celvak kaṭuṅkō Vāliyātaṇ that the days of his life may be everlasting like the eternal Ayirai mountain itself (Pati.70:26,27). Lord Murukaṇ dwelt for some days with Goddess Dēvacēṇā of divine chastity, at the shrine of Āviṇaṅkuṭi (Muru.175,176). The heap of grains threshed day after day in Konkar's country looked like hills (Poru.243). The short-legged male pig kept alone in a pit was fed for many days to make it fat for slaughter (Peru.343, 345). The birthday of Naṇṇaṇ, was celebrated with boisterous cheer by people in the hamlets (Matu.618,619). The tears welling from the eyes of the heroine at the thought of the hazards on the hill-track by which the hero came, rolled down upon her agitated bosom (Kuru.249- 251). The player-minstrels were guided to go to Naṇṇaṇ, where they would be provided with flesh and rice without limit, as on a first visit, though they might go to him as suppliants for any number of days (Malai.563, 566). The hero said to his heart intent on the journey in order to earn wealth: "Heart! Forgetting all thought of leav-

ing my beloved, think of living happily at home with her every day in connubial bliss" (Akam. 51:10-14). The hero said to his charioteer: "My beloved will be complaining that the day of our promised return has proved false: let us reach home quickly" (Akam.144:1). On a summer's day, traversing the wilderness covered by withered, yet odorous trumpet-flowers, the heroine, her small feet becoming red, walked happily with her lover (Akam.257:2-4). The maid said to the heroine on the return of the hero: "I wonder where it has gone, the pale sallowness that for many days troubled your forehead, making our good mother suspect something" (Akam.317:22- 24). The heroine said that her eyes that shed tears on account of the hero who had gone away during the cold season, were indeed shameless as they had earlier consented to his departure on the day he left her (Kuru.35). The heroine said: "My lord left me on a dewy day when the cows were grazing on the *tali* vine at dawn; many days have passed since then" (Kuru.104:3,4,5). Said the heroine to her maid: "It was a single day on which I had union with my lord; but even that has consumed all my charms, as if I had embraced his arms for many days" (Kuru.271:3,4). The maid said to the heroine: "Few were the days the hero had you in secret embrace; but see how great the gossip is!" (Kuru.393:1,2). It rained so that the living beings, thirsty for many days might happily begin their usual activities on earth (Nar.42:1,3). The foster-mother said to persons she met half-way across the desert-tract that her eyes filled with tears at the sight of a maiden who looked like her own daughter who had left home a few days before (Nar.198:3). The maid said: "On a cold dewy day, the hero left us, while the owl hooted from the *ñemai*

tree, the chariot-wheels thundering over the high ground" (Nar.394:1-6). The cold north wind, blowing daily, seemed to mock at the loneliness of the heroine (Aink.479:2). The maid joyously said to the heroine: 'Our lord has come on the day we expected him, without delaying his return' (Kali.34:21-23). The fragrant glory-lily with a lofty bud blossomed afresh day after day (Kali.53:5). The servitor-hero said to his beloved: "Look how my heart is distressed every day, like a young cow that hovers round the shed where its calf is tethered, instead of going out to graze in the pasture" (Kali.110:14,15). The Red Lord Murukan is adored thus by the poet: "Lord! We worship you and pray that we may be blessed with the gift of dwelling at your divine feet day after day" (Pari.9:82-85).

2. *Kalai* (Early morning/dawn)

Paddy lay piled up in heaps after sheaves of paddy had been threshed by the treading of bulls (Puram.353:8,9). Purattinai Nannakanār singing the praise of Ōymān Villiyātan said that he was an adept at relieving the hunger of bards like him in the morning, with cooked rice and pork fried in fragrant ghee (Puram.379:8-10). 'The river-portia tree with small boughs blossomed early in the morning with close-set flowers as if in a garland (Ciru.178,179). Minstrels were guided to adorn themselves with flowers given to them in the morning by persons culling them from the ponds (Peru.294-296). Early in the morning, the bear wandered about in search of prey (Akam.81:1). The altar in the fane, was desolate as people had forgotten to offer sacrifices at dawn to the deity (Akam.287:6). The otter in the pond seized the scabbard-fish as its food in the morning (Kuru.364:1,2). The fresh flowers of the Vēṅkai

blossoming at dawn, had the beauty of an ornament wrought by an expert goldsmith (Nar.313:1). The buffalo broke off its tethering rope and grazed at dawn in the paddy-field (Aink.95:1,2).

3. *Matināl* (A lunar day)

The small tank curved in the shape of the moon in its eight lunar day, breached its banks (Puram.118:2,3). The hero pointing to the lovely face of the heroine said, he too possessed a moon which had passed all the lunar days and become the full moon (Nar.62:7).

4. *Natcattiram* (Star/Asterism of the day)

People of the town celebrated a festival on the birthday of Māyōn, Lord Tirumāl, the slayer of the Demons, when the asterism *Tiruvōṇam* (Altair) was closest to the moon (Matu.590, 591). On the auspicious day when star Rōhiṇi (Aldebaran) was closest to the moon, the wedding of the heroine was celebrated (Akam.86:6,7).

5. *Vāḷnāl* (Life time)

Auvaīyār sang in enthusiastic praise of the three kings seated together-Cēramān Māvaṅkō, Pāṇṭiyaṅ kāṇappērtanta ukkirap Peruvaḷuti and Cōḷaṅ rācacūyam vetta Perunaṅkilli, that the days of their life-time may be more numerous and brighter than the stars in the sky and the drops of rain (Puram.367:11-18). Kāḷkaip pāṇiniyār nacellaīyār sang the praise of Āṭu-kōṭpāṭṭuc Cēralātan thus: "Lord! May your life be lasting and useful like the cloud that pours rain to foster the earth before resting upon the mountains" (Pati.55:14-16,21).

Nāḷaṅkāṭi - Nāṭkāḷattukkaṭai (Day-Market)

Traders rested in the cool shade of mansions selling their various commodities in the day-

market at Maturai (Matu.397-406, 430). The heroine had dark tresses and a forehead fragrant like the day-market at Kūṭal of the Pāṇṭiya king (akam.93:9-11).

Nāḷaṇi - Nāṭkālattu aṇiyum aṇi (Jewels worn in the morning)

In the evening, women bathing in the Vaikai, removing the jewels of the morning, adorned themselves with lovely flowers (Pari.6:11-13).

Nāḷavai - Nāḷōlakkam (Court-hall/ audience-chamber)

Kaḷaṅkāykkāṇṇi Nārmuṭiccēral had many minstrels in attendance in his audience chamber (Pati.38:9). The maid said that the gossip was louder than the noise that arose when one Kaṭṭi who came against Tittan Velīyan, fled on hearing the drum-beat from the court of the king (Akam.226:12-17).

Nāḷirukkai - Nāḷolakka Irukkai (Audience chamber)

Taḷumpaṇ had a great audience chamber where he held court, giving limitlessly to minstrel-singers who came to him (Akam.227:15-17).

Naḷai - Marunā! (Tomorrow/the day after an event)

A certain hero, was busily engaged in selecting his steed forgoing even his meal, as he had sworn to slay the next day the killer of his elder brother in the battle, along with his younger brother (Puram.304:4-8). The attacking warriors of Āṭukōṭpāṭṭuc Ceralatan swore that though they took their meal that day, they would not eat until they had crossed into the battlements of the powerful enemy the next day (Pati.58:4-7). The hero said to himself: "Heart! After staying in the embrace of our beloved

today, will we not be in some hamlet or other tomorrow, thinking fondly of her distressed looks at the thought of our separation?" (Akam.225:3,4,13-17). The hero said to his charioteer: "Friend! Let us leave for our work now itself so that we can return tomorrow after completing it" (Kuru.189:1). The servitor-heroine said to the servitor-hero: "My relatives will see you if you stay here; we shall be going to graze our calves tomorrow also in yonder pasture; therefore go now, and meet me there tomorrow" (Kali.102:21-23).

Nārkārpantar - Nāṅkukālaiyuṭaiya pantar (Cottage with four posts)

Uṛaiyūr mutukāṇṇaṇ Cāttanār blessed Cōḷaṇ Nalaṅkiḷli thus; "May your warlike activities result in your warriors wielding powerful weapons, becoming affluent enough to give charity to suppliants; may they thereby be elevated from their poor existence, living as they do now in mean cottages raised on four posts and thatched with leaves" (Puram.29:16-22).

Nārkaiyaṇṇal - Nāṅku Kaikaḷaiyuṭaiya Tirumāl (Lord Tirumāl with four hands)

Lord Tirumāl is adored as the God with four hands with a vast form that is beyond comprehension (Pari.3:36).

Nārpattōṇpatu vaḷimurāi - Nārpattōṇpatu talaimurāi (Fortynine generations)

Kapilar referred to Iruṅkōvēḷ as the scion of the munificent Vēḷir clan after fortynine generations in Dwarāpati fort with tall walls, whose ancestor appeared in the sacrificial pit of a northern seer (Puram.201:8-12).

Nārpāl - Nāṅku kulam (Four castes)

Pāntivan āryappatai katanta Netuṇcelivan said

in his poem: "Among the four castes, if a person of a lower caste were to become a scholar, even persons of a higher caste will do obeisance to him" (Puram.183:8-10).

Nārperuṅkuḷu - *Nalvakaippaṭṭa periya tiral* (Four kinds of councils)

In the king's court, there were four kinds of councils consisting of preceptors, army captains, envoys and spies (Matu.508-510).

Nārperunteyvam - *Nānkākiya periya teyvam* (Four Great Deities)

On the earth were well-established places, having the Four Great Deities, Indra, Yama, Varuna and Cōmaṇ (Muru.160,161).

Nārṛa uṇaviṇōr - *Devar* (The celestial Gods)

Warriors who died on the battle-field went up to the rare world, difficult to attain even by the celestial Gods with unwinking eyes, fadeless garlands of *karpakam* and fragrant oblations as their food (Puram.62:16-19).

Nārṛa uṇavu - *Aviyākiya uṇavu* (Sacrificial oblation)

Noble sacrifices were offered to fearful Gods like Māyōṇ and Murukan, with fadeless flowers, unwinking eyes, and sacrificial oblations as their food (Matu.456-459).

Nārṛam - 1. *Maṇam* (Fragrance/smell)

The beetle attracted by the fragrance of the flower, buzzed at the small white-lily (Puram.70:11,12). The smell of the flesh of the monitor-lizard roasted over fire in the small courtyard by hunters of porcupine, pervaded everywhere in the street (Puram.325:6-10). The sand-hills covered by the flowers of the river-portia tree, were redolent of the odour of

wedding halls (Akam.25:3-5). The fragrance of the *piṭavam* buds opened by the bees, was wafted by the cold north wind (Akam. 183:10, 13). The hero gave up his plan to go on a journey in order to earn wealth, telling himself: "Oh heart! I cannot forgo the embrace of the bosom of my beloved, whose tresses are fragrant with the wreaths of wild jasmine and trumpet-flowers" (Nar.52:1-5). The female monkey kept sneezing, unable to bear the foul smell when the crane perched upon the branch of the jack-tree, was tearing into the fish with its beak before eating it (Nar.326:1-4). The beetles that had come with the flowers stayed all day long, entertained by the beetles that had settled upon the flowing ichor of the tusker (Kali.66:1-4). Lord Tirumal is adored as the heat within fire and the fragrance within the flower (Pari.3:63).

2. *Paṭaippu* (Creation)

Lord Tirumāl is thus adored: "Thou art the Vēdas, the Four-faced Brahma, and His creation too" (Pari.1:46).

Nārṛicai - *Nāṅku ticai* (Four Directions)

Kapilar sang the praise of Malayamān Tirumuṭikkāri thus: "Solicitors from all the four directions desirous of seeing the munificent patron converged towards his place" (Puram.129:1,2).

Nārṛu - *Iḷampayir* (Seedlings)

The fawn fed on the tender leaves of the lush seedlings of common - millet that had been raised in the red-soiled field (Kuru.282:1-3).

Nārṛutal - *Torṛutal* (Appearance/arising)

Over and above the fragrance of the grove on the bank of the Vaikai river, there arose the hot smell of the river wates (Pari.20:12,13).

Nāṅku - Ōr eṇṇuppeyar (The number four)

Kōvūr Kiḷār sang the praise of Cōlaṇ kuḷamur-rattut tuṇciya Kiḷivaḷavaṇ hailing him as a valiant warrior who fought fearlessly, while omens like burning brands falling in the twice-four directions and the leafless tree becoming parched, were seen in the land (Puram.41:4,5,11,12). Imaiavarampaṇ Neṭuñcēralātaṇ was immeasurably great like earth, water, wind and space (Pati.14:1,2). The expert driver drove his chariot with four good steeds harnessed to it, with tinkling chains (Akam.400:9- 13).

Nāṇmaraiikkēlvi - Nālvētam (The four vedas)

Unlike Vañci and Uṇaiyūr which woke up to the crowing of the cock, Maturai city was awakened only by the sound of the chanting of the four Vedas that originated from the tongue of the four- faced God Brahma (Par.Ti.7:8-11).

Nāṇmaraimutalvar - Antaṇar (Brahmins)

Māṅkuṭi Kiḷār sang the praise of Pāṇṇiyaṇ talaiyālaṅkāṇattuc ceruvenṇa Neṭuñcēliyaṇ hailing him as the great king, who had performed great sacrifices, surrounded by erudite brahmins well-versed in the four Vēdas, who had controlled their five senses with austerities (Puram.26:12-15).

Nāṇmarai mutunūl Mukkaṭcelvaṇ - Nāṅku vētankāḷaiyum paṭaitta paramaṇ (Lord Civa who revealed the four Vedas)

Ālamuṇṇam fostered by the opulent cōlas and famous throughout the world, is the shrine sacred to Lord Civa the Three-eyed God, who revealed the four Vēdas (Akam.181:14-17).

Nāṇmaraimuṇivar - Antaṇar (Brahmins)

Kārikilār said to Pāṇṇiyaṇ palyākacālai mutukutunūl Peruvāḷuti: "Lord! May your head

bow only before brahmins learned in the four Vēdas, their hands raised in benediction before you" (Puram.6:1,20).

Nāṇmaraiyōr - Antaṇar (Brahmins)

The merchants at Kāviriṇṇampattinam lived happy domestic lives, venerating and exalting brahmins learned in the four Vedas (Pati.202-204).

Nāṇmāṭakkūṭal - Maturai (Maturai city)

In Kūṭal city, women adorned themselves with ornaments before proceeding to the groves in summer, ever to sport in amorous dalliance with their spouses (Kali.92:63-68). If Maturai city and the rest of the world were to be weighed in a pair of scales, the earth will lose in the assessment (Pari.Ti.6:4).

Nāṇmukavoruvaṇ - Nāṇmukaṇ (Brahma-the four faced One)

All the celestial Gods and holy seers came to Āvināṅkuṭi to propitiate the angry Lord Murukaṇ, on behalf of the Creator Brahmā, engendered in the navel-lotus of Lord Tirumāl (Muru.165). The many-petalled lotus in the navel of the blue-hued Lord Tirumāl yielded the Four-faced One, Brahma (Peru.402-404).

Nāṇam - Puḷuku (Civet)

The tresses of women were fragrant with cool unguents for the hair, and civet (Kali.93:21,22).

Nāṇāṭu - Nāṅku kūṛākiya nāṭu (Land in four-fold division)

The country ruled by Karikārperuvalattāṇ had four diverse regions contained in it *mullai*, *marutam*, *kūṛi* and *neṭal* (Pari.226).

Nānilam - Nāṅku kūrupaṭṭa maṇṇulakam (Earth with its four-fold divisions)

Lord Tirumāl manifested as the Great Boar, to lift up from the waters, the earth with its four-fold divisions, in order to relieve the suffering of people of the world (Pari.13:34,36).

Nānilavar - Nāṅku nilattuvālvār (People living on earth)

Pāṇṭiyan talaiyalāṅkāṇattuc ceruvenra Neṭuñceliyan ruled over the good people of the earth with its four-fold division, who were ever obedient to his bequests (Matu.123,124).

Ni

Nikaṇṭan kalaikkōṭṭut Taṇṭanār - Pulavar (A Poet)

His given name is not known. P.N. opines that he wrote a "Nikaṇṭu" or glossary in Tamil and might have used the antler of a stag as a walking stick and hence acquired the name Nikaṇṭan kalaikkōṭṭu Taṇṭanār. In the only poem written by him in Naṇṇinai (362) the heroine speaks to her maid as she is patiently awaiting the hero's return.

Nikar - Oḷi (Light)

The heroine had cool eyes resembling bright neyṭal flowers (Akam.83:13,14). The maid comforted the heroine asking her not to weep, shedding tears from her eyes bright as moist blue lilies (Nar.391:8-10).

Nikaḷcci - Nilaimai (Situation)

Young men and women even after they had ended their lovers' tiffs, were too shy to make the first move towards the others; this situation was like the contending kings desirous of amicable settlement, being too shy to make the first move towards peace (Pari.10:58-62).

Niccam - Nittam (Day after day)

The hero said to the heroine "My heart revolving round your beauty, changes fearfully and totters uncertainly round you day after day." (Kali.110:18-11).

Niṇattal - Piṇittal (Weaving)

Quickly moved the needle of the cobbler, weaving together the cot on a rainy evening, as he was anxiously thinking of his wife's confinement and the festival about to begin in his village (Puram.82).

Niṇam - Koluppu (Fat-covered meat)

Atiyamān neṭumān Añci, was an adept at fostering his people filling the ever-wet bowls of suppliants with fatty flesh even during days of drought (Puram.103:8-12). As the warriors roasted the fatty flesh of the monitor-lizard in the courtyard of a small house for distribution to all, its fine smell spread throughout the street (Puram.325:6-10). The noise of the fatty mutton- pieces cut by the butchers for the guests as they were fried and sautee'd sounded like the sea (Pati.21:9-11). The minstrel was directed towards the patron where he would be given the fat meat of the boar along with much toddy (Peru.343-345). The player-minstrels ate with relish the fatty fresh meat of the porcupine (Malai.176). Mahua flowers lay upon the elevated pathways red as coral, covering them like blobs of fat (Akam.9:8,9). Warriors butchering a bull, ate the fat-covered flesh, roasted over a fire (Akam.265:12-15). The bright tall hill enveloped by clouds, resembled meat covered by rolls of fat (Aink.207:2,3). The mother said to the crow: "If you only caw announcing the return of my dear daughter with her husband, I shall give you fatty meat in a golden bowl" (Aink.391).

Niṇaṇ - Koluppu (Fatty flesh)

The field of battle was fearful with vultures and other carrion birds feeding on fatty flesh (Puram.373:37-39).

Nittam - Niruttam (Dance)

While the horn-pipes were blown, and the drums were beaten, dancing women, measured the time with the gestures of their hands (Pari.12:40-44).

Nittilam - Muttu (Pearl)

The *punnai* tree yielded buds that looked like pearls (Ciru.149). The waters of the Vaikai flowing with eddies, carried away the chaplets, and the pearls adorning the ornaments on the head of the women bathing therein (Pari.16:5-10).

Niti - Poruṭṭiraḷ (Wealth/riches)

Māṅkuṭi marutaṇār, praised Talaiyālaṅkāṇattuc ceruveṇṇa Neṭuñceḷiyaṇ thus: "Even if you were to get all the wealth gathered by one Vāṇaṇ, heaped like hills you will not do any opprobrious action; you desire only the reputation as a munificent patron giving away riches to solicitors" (Matu.202- 205). Maruṅkūr by the sea was a beautiful town known for its great wealth (Akam.227:19,20).

Nitikkilavaṇ - Nitikku urimaiyutaiyavaṇ (Kupēraṇ)

The hero going to the house of his paramour on being stopped by his darling son, embraced him to his heart, and hailing him as the Lord of Wealth, Kupērā himself, entered his wife's house.

Nitiyam - Niti (Riches)

Ōymānāṭṭu Nalliyakkōṭaṇ gave to minstrels and others the goodly wealth brought as booty by

his commanders (Ciru.249). Nannan gave away to suppliants the wealth buried in the earth plenteous as rains pouring on the hill (Malai.575). The body of the snake was weak and lean like a cloth-bag that had poured out all its riches (Akam.310:10-12).

Nimiral - Nimirnta cōru (Cooked rice)

The kinsfolk of the minstrels fed sumptuously upon fried venison and cooked grains of rice resembling the claws of a crane (Puram.398: 24,25). The grains of cooked rice, left as sacrifice in the courtyard by braceleted women, were eaten by the crows (Nar.258:5-8).

Niyamam - 1. Kaṭaitteru (Streets)

Proclaiming victory and the offering of gifts by the patrons, drums were beaten in the rich streets shaded by many fluttering flags in the old towns of the country (Pati.15:17-20). Kotal city had blameless streets where Goddess Tirumakal was ensconced (Muru.70,71). The old town had long streets from which the flags fluttered (Nar.45:4).

2. Kōcarkalatu ūr (A town of the Kōcars)

The maid said to the hero: "Even if the riches of the town of Niyamam of the Kōcars, to the east of Cellūr, were to be given as bride-price for my lady, her people will not deem it as sufficient" (Akam.90:9-14).

Nirappam - Oppumai (Fulness)

The hunch-backed woman said to herself that there were many persons who offered to protect her, after amorous union with her body though it was not fully developed (Kali.84:25,26).

Nirappu - Varumai (Poverty)

Purattinaḷ Nannākanār said to Ōymān Nalliyak-

kōṭaṇ: "As my chieftain is like a raft for me to cross the sea of poverty, I shall not hereafter go as a suppliant to others" (Puram.376:17,18).

Nirampānōkku - *Itukki kuripārkkum pārvai*
(Looking with concentration)

Warriors with sharp arrows and looking with concentration fought to recover their seized cattle (Akam.67:5-8).

Nirayam - *Narakam*

Purattiṇai nannākaṇār sang the praise of the patron Ōymāṇ Nalliyakkōṭaṇ that he relieved his poverty which made him suffer hell-pains by giving him food and toddy (Puram.376:14,15)

Nirai - 1. *Oppumai* (Equal merit or status)

The elder brothers of the heroine prepared for war refusing to give the hand of their sister to any one without equal merit. (Puram.345:12-14)

2. *Varicai* (Order)

The horses drew the chariot of the hero in an even order and speed (Akam.400:8)

Nirai - 1. *Kūṭṭam* (Herd or any collection of birds or animals)

The herd of wild cows that had yeaned their calves in the homesteads grazed in the pasture (Puram.117:5). In the hillside haunted by the lion, herds of other animals dwelt in trembling fear (Pati.12:5,6). Herds of strong bears with big hands, eating the mahua flowers, went towards the cassia trees with ripe pods raising the dust from the ground (Akam.15:13-16). Cowherds returned to their villages, with their herds of cows that had suffered in the heavy rain during to day (Akam.264:4-6). As the waves of the sea rolled the fish ashore, white-feathered flocks of stork would return to prey

on loach-fish (Kuru. 1-2). The owners of the herds of cows abacted by Malayamāṇ Tirumuṭikkāri during the night fought with him and died (Nar.29:7-9). Bulls that pierced one another with their horns, with blood flowing from the wounds, resembled the congregated clouds, pouring rain in the morning (Kali.106:11-14). The cataract poured heaps of champak flowers attracting the buzzing bees. (Pari.11:18,23). The floods in the river Vaikai spread like the troops of the lord of the South (Pari.Ti.4).

2. *Varicai* / *Olunku* (Order / arrangement)

The fort called Akappā had a well-arranged platform leading to the tall wall (Pati.22:25,26). Fishermen after hunting in the sea returned ashore in their boats arranged in an order (Matu.116). The well-arranged clouds sailed in the sky in order (Kuru.50). The big fish wounded by the javelin thrown by the fisherman, growing weaker, came near the flotilla of boats (Akam.210:1-6). The memorial - stones erected to honour dead warriors, stood in order in the field (Akam.387:15). Honey-combs hung from the hillside like the serried ranks of shields of kings (Kuru.392:6-8). Shouting salt-merchants drove their salt-carts in a regular order. (Nar.354:8-9). The hetaera had regular and bright teeth like sprouts (Aink.369:2). The *pālai* tree had leaves that were in sets of seven arranged together (Pari.21:13).

3. *Pacuttiral* (Herds of cows)

Cowherds would in summer, lop off the boughs of the *vēṇikai* tree with leaves and flowers, to feed their herds of cows (Puram.224:13-16). The chieftain routed the enemy's vanguard and drove home the herds of cows seized by him (Puram.262:4,5). Nannan gave away large herds

of cows with tinkling bells, to suppliant (Matu.573). Herdsmen dug wells in Pāṇāṭu where herds of cows had gathered, to provide drinking water to them (Aink.155:6-8). Cows after grazing in the pasture, their big teats dripping milk at the thought of their calves, would return to the villages, leaving their herds (Kuru.344:3-5). Herdsmen with their herds of cows stayed in the pasture-land drenched with the seasonal rains (Kali.106:3-5).

4. *Umaṇar ḍṭticcellum erutu, kaḷutai mutaliyaṇa* (Herds of donkeys)

The brahmin went as a messenger, through rocks resembling the herds of donkeys of the salt-merchant's carts (Akam.377:5-7).

5. *Kōpuram* (Tower)

The fortress had tall tower-gates (Matu.65,67)

6. *Aṇimai* (Recency)

The vulture that had recently laid its eggs, loathed to go near the rotting corpses of men, slain by the bandits in the wilderness (Nar.329:2-5).

Niraitoṭi - *Niraitta toṭiyaṇinta peṇ* (Women with well-stacked bracelets)

The affliction of the heroine with well-stacked bracelets ended when the hero returned to her, even like a ship-wrecked person drowning in the sea being saved with the help of a raft (Kali.134:24-27).

Niraiyam- 1. *Narakam* (Hell)

The vast army of tuskers of Imaiavarampaṇ Neṭuñcēralāṭaṇ spreading in the four directions gave hell-like trouble to all the enemies (Pati.15:45). Aḷici was chief of the young men with bright swords who gave hellish trouble to

their enemies (Kuru.258:6,7). The hero was a good man who did not adopt hellish evil ways (Nar.329:1).

2. *Pacukkaḷin kūṭṭam* (Herds of cows)

Warriors with arrows our sharp looks who fought and recovered their herds of cows, died in battle (Akam.67L:5-8).

Niraivaḷai - *Nirattavaḷaiyaṇinta peṇ* (Women with well-stacked bangles)

The maid said to the hero: "My lady with well stacked bangles will pray to Lord Murukaṇ, shaking the handbell and offering worship, to avert any harm to you on account of your false vows made to her in His name" (Pari.8:87-89).

Nilāmai - *Nilātu aḷiyum taṇmai* (Instability)

The hero was fair-minded person who loved only good and lasting reputaion in this world which by its very nature, is unstable (Kuru.143:3-5).

Nilakkiḷamai - *Nilavurimai* (Right to property - birthright)

Kōvūrkiḷār said of Cōḷaṇ Nalañkiḷi's ancient birthright to rule the country: "The people of this cool agricultural tract carry out his intentions even as the wet clay in the potter's wheel takes the desired shape in the hands of the young potter" (Puram.32:7-10).

Nilaittōr - *Nilattil vāḷum makkaḷ* (People living on earth)

The Red Lord, Murukaṇ, is enshrined in Tirupparañkuṇṇam as He desired that the people of this earth should also get the same happiness as the Dēvas in Heaven (Pari.19:1-5).

Nilantanta Netiyon - Pāṇṭiyaṇ nilantarutiruvīṇ
Neṭiyōṇ (A Pāṇṭiya monarch)

The Pāṇṭiya monarch Nilantanta pērutavi Neṭiyōṇ who conquered all other lands, had a chest adorned with golden chaplets; Talaiyālaṅkāṇattuc ceruvenṇa pāṇṭiyaṇ Neṭuñceliyaṇ was a descendant of his line (Matu.59-61).

Nilantaru tiruvīṇ neṭiyōy - Nilāṅkaḷai vellum
tiruvuṭaiya neṭiyōṇē. (Lofty king who conquered other lands-vocative)

Peruṅkunrūr kiḷār hailed Ilaṅcēral Irumporai as a lofty monarch who defeated other kings and conquered their lands (Pati.82:16)

Nilantaru tiruvīṇ neṭiyōṇ - Nilāṅkaḷai vellum
tiruvuṭaiya neṭiyōṇ. (The lofty king who conquered other kings - Pāṇṭiya king)

Māṅkuṭi marutaṇār blessed Pāṇṭiyaṇ Talaiyālaṅkāṇattuc Ceruvenṇa Neṭuñceliyaṇ to follow the noble qualities and traits of wise elders, even as his great forebear Nilantarutiruvīṇ neṭiyōṇ, who benefited from the company of great scholars well-versed in ancient lore (Matu.761-765).

Nilam - 1 Pūmi (Earth / land / field)

The trunks of elephants cut down by the valiant soldiers, rolled on the field (Puram.19:9-13). Suppliants got from every house, toddy that had been matured for a long time under the earth (Puram.20:12,13). Āvūr Mūlaṅkiḷār blessed Pūṇcārrup pārppāṇ kavuṇiyaṇ Viṇṇantāyaṇ that he might live well-established in the earth like the lofty Himālayās (Puram.166:33,34). More numerous than the sands of the sea-shore, were the monarchs who ruled over this vast earth, without leaving for others even a little space of the size of the tiny

leaf of the thorn-tree (Puram.363:1-4). Imaiyavarampaṇ Neṭuñcēralātaṇ conquered the vast lands of the enemies (Pat.20:13,14). Celvak kaṭuṅkō Vāliyātaṇ, would not go back on his words, even if the earth were to lose its nature as at the end of the aeon (Pati.63:6,7). War-elephants fell on the battle-field like hills that had been shattered by the thunderbolt (Pati.84:8). Vaṭimpalampa niṇṇa pāṇṭiyaṇ seized the lands of the kings of the earth (Matu.60,61). The courtyard where rubies lay scattered, resembled the ground covered by hot coals while melting gold (Matu.682-684). Among the presents given to Nannaṇ as tribute, was a male monitor-lizard living in land red-like molten lac (Malai.507). The jungle-fowl stirred with its legs, the wet sand in the red-soiled track after rains, along which the chariots were driven (Akam.64:8,9). The red-soiled *mullai* tract, covered with *kāyā* and jasmine flowers, with cochineal insects moving through them, appeared beautiful like a painting by an expert artist (Akam.134:4-6). The cloud poured rains so that the productive fields were loosened up (Akam.235:4,5). Gooseberries shaken by the summer wind, lay scattered upon the dry ground (Akam.315:10-13). Upon the low hanging branches of the *punnai* tree, brushing against the ground, the storks perched (Kuru.236:4,5). During the separation from the hero, eventide afflicted the heroine with a grief that was vast as the wide earth (Kuru.386). As the cow ate up her purslane creeper growing in the courtyard, the heroine threw her playing ball on the ground and cried (Nar.179:1-3). As the pig dug up the ground, the gems that were brought up, shone brightly (Nar.399:4-6). The wood in the tract with red soil, became pleasant with the many flowers that had blossomed everywhere (Aink.495:1,2). From the

trees that made the land bright, *kuyils* warbled sweetly (Kali.27:9). The river Vaikai ran round the city of Maturai, like a garland adorning the land (Kali.67:2,3). Lord Tirumal was hailed by the devotees thus: "Thy forbearance is great as the wide earth" (Pari.2:55). The land at the base of Tirupparankunram resembled the war-camp of the Pāṇṭiya king, with the many elephants, horses and chariots stationed therein (Pari.9:30-37).

2. Maṇ (Earth / soil)

The boar had blunted horns, worn out by constant digging of the earth to bring out the roots for eating (Malai.245, 247). The dust raised by the feet of the herds of cows from the red soil, rose to the sky (Akam.79:6-8).

3. Iṭam (Place / space)

The regiment of spears of the monarch Nalaṅkiḷi encircling the spacious earth, destroyed the power of the kings (Puram.225:4,5).

Nilamakai - Pūtēvi (Earth Goddess)

Poet Mārkaṇṭēyaṇār speaking of the instability of life, said that even the Goddess of the earth sometimes wept that she was still alive though many mighty monarchs had passed away (Puram.365).

Nilamaṭantai - Nilamakai (Earth Maiden)

The jungle river rolled down like a rope of pearl nestling against the mountain-bosom of the earth-maiden with bamboo-arms (Ciru.1-4).

Nilavu - Matiyoli (Moon - light)

Āvūr Mūlaṅkiḷār praised Cōḷaṅ kuḷamuṟattut tuṅciya Killivalaṇaṅ thus: "You have the wherewithal to make moonlight out of the red

sun and sunlight from the white moon" (Puram.38:7-9). The peacocks danced upon the sands white as moonlight (Poru.212,213). Women enjoyed the pleasures of moonlight (Pat.114). The moon shone in the sky spreading moonlight bright as day (Akam.122:10). Musters of peacocks gracefully moved about under the *piṭavu* trees whose buds bloomed white as moonlight (Akam.344:2-6). The sea and the grove by it, appeared like darkness and moonlight (Kuru.81:5,6). The sand-dune looked bright as if moon-light had been heaped up in a place (Nar.153:3). The river Vaikai spread its waters like moon-light spreading everywhere (Pari.11:33,34).

2. Matiyam (Noon)

Even if the moon shone brightly or the dogs barked when he came to meet his beloved at the tryst by night, the hero would not be vexed (Kuri.241). The maid invited the heroine to go to meet the hero for amorous union as the moon had hidden itself and darkness had set in (Nar.182). The heroine had a radiant forehead beautiful like the young crescent of the bright moon (Aink.443:2,3).

3. Nilai perutal (Established - eternal)

The white moon-like canopy of the monarch, gave its shade to the earth engirt by the eternal seas (Puram.3:21). In the streets of the city of Maturai fluttered flags of conquest by well-established regiment of spears of the king, after victory over the enemy in fierce battle (Matu.369).

Nilavural - Nilattil tōṇṭapperrā ural (Mortar dug into the hard ground)

Hunter-women pounded wild-rice taken from the ground in mortars dug in the hard ground

in the courtyard and cooked it with brackish water from the well (Peru.94-100)

Nilavulakam - Maṇṇulakam (The earth)

The hero said to the heroine: "Beloved! Be clear in your mind that there is no one else on this earth who is dearer to me than your beautiful self" (Kali.108:53,54).

Nilan - Pūmi (Earth/country/field /ground)

Peruñcōṟruutiyañ cēralātaṇ had a forbearance large as this dense earth, to forgive the fault of his foes (Puram.2:1-7). The war-drum sounded, reverberating like thunder shaking the earth (Pati.30:42-44). The burglars carried with them sharp chisels that could dig into the hard earth (Matu. 641,642). The tusker beating on the ground with its trunk, neared the men and killed them (Akam.93:18,19). The heroine out of modesty, looked down on the ground without looking at the faces of others (Kali.143:7). Lord Tirumal is adored by devotees: "Thou art the sky, the cloud, the earth and the Himālayās" (Pari.1:47, 48).

Nilā - 1. Matiyoli (Moonlight)

The evening was bright with moonlight (Puram.67:4,5). The moon spread its light dispelling the thick darkness (Pati.31:11,12). The street was covered by sand bright as moonlight (Akam.200:1). The heroine had a small forehead radiant like the light of the cool-rayed moon partly swallowed by the serpent (Nar377: 6-8). Dēvotēes adored Lord Tirumāl thus: "Thou art the moon in the sky with beautiful light, and the Sun with scorching rays" (Pari.1:41,42).

2. Matiyam (The moon)

The sands heaped by the waves of the sea were bright like the moon (Kali.131:18).

3. Oli (Light)

Kuṭṭuvaṇ had an army vast as the sea, with weapons radiating light (Akam. 16).

Nilāmuṟram - Mēlē vēyāta mēltaḷam (Moon open terrace in a mansion)

The heroine ironically said to the hero w sely claimed that he had gone horse-riding yes! I know how you became tired after your beloved mare with the pace of 'Āti' the moon-lit terrace of a mansion!" (Kali. 20).

Nilai - 1. Nilaittal (Position / state / to be lished / to be in a firm position)

The hero said to his beloved: "Whenever your golden complexion, sapphire-ti flower-like eyes, and bamboo-like arms, I rapturous like persons established in rightness" (Nar.166:61). The maid said: "A lord has returned after the king's work i war-camp, the heroine's arms recovered beauty, and her eyes grew charming an bracelets, stay in position on her h (Aink.498). The river bank where the were firmly rooted became lovely with flowers that blossomed with the colours of Balarāma, the Sun God, Kāmaṇ, Cāmaṇ, Lord Civa (Kali.26:6). The pleasure of Ic without any firm foundation like a dream i night which is of no use after waking i day (Kali.145:3). Lord Tirumāl dwells in r tains with a lofty position so high that block even the winds (Pari.4:6-8).

2. Nirpu / nirkai (Standing)

The hero returning after finishing his v said to the charioteer: "Friend! Look how jungle-fowl is standing proudly awaiting

mate to feed it with the prey seized by it after stirring the sand wet after the rains:" (Nar.21:12). The maid said to the heroine: "What recompense can we give to the elephant and the parrot that did not damage the millet-crop, even when we left the sequestered machan in a desolate state, in order to sport with the lord of the hills?" (Nar.194:6). The maid said to the hero that gossip was going round in the village that a certain hetaera had sported with him in the water-front where *marutam* trees had stood for a long time (Aink.75:3). The divine weapon Discus held by Lord Tirumāl destroying the proud state of the demons, cut down their heads like so many bunches of palmyrah- fruit (Pari.2:42).

3. Nilaimai / iruppu / cūlai (Position/statys/circumstances)

None but those who had a good reputation in the world, can attain heaven; it would not be possible for others to dwell in the celestial world of exalted status (Puram.40:14). On the death of a noble patron, Vaṭamōtañkilār lamented to a minstrel about the unfortunate state of their patron, the source of wealth (Puram.260:8). Unretreating noble warriors when they fell in battle, would attain the pleasure of living with celestial women in the upper of world of exalted status (Puram.287:12). The drummer-bard prayed thus to Cēramān Vañcan: "Lord, you fill up the bowls of those who come to you seeking your favour; may your loving concern for us be ever in the same firm position" (Puram.398:14,15). People living under the rule of Kalañkāykanṇi Nārmuṭicēral were happy in a long-established prosperous position as of old (Pati.37:10). Celvak aṭuñkō Vāliyātan made happy the holy seers of the world who had attained an exalted

position because of their constant study of the Vēdas (Pati.70:19). In the villages in the *marutam* tract, farmers spread out the paddy sheaves in a piled-up state and drove bulls over them for second-treading (Peru.237,238). The horses that had been stationed in the stables munched hay during the night (Matu.660,686). The palace of the Pāṇṭiya queen was of blameless excellence where Goddess Tirumakal was well-established (Netu.89,100). The mountain-fastnesses of Nannan cēy Nannan were so strong that they ruined the proud state of the enemy kings who came to fight against him (Malai.523). The buffalo loathing the condition of the slushy shed where it was tethered, broke the rope and thrusting aside a fence disturbed the bindweed creeper in the watery field and grazed upon the lotus flowers scaring fish away (Akam.46:1). The heroine grieving at the delay in the return of the hero from his enterprise said: "The wood has become fragrant with the blossoms after the rains and the entire forest is now beautiful; I wonder what state my lord is in now" (Akam.166:8). The maid referred to the heroine as a woman with big soft arms ever in a state of divine beauty (Akam.295:22). Her ornaments coming off from their position, as the hero had not yet married her, afflicted by longing, the heroine spoke harshly, expressing her disgust with everything around her (Akam.398:1). Instability is the natural state of things on earth (Kuru.143:3). Unafraid of the warriors with bows stationed near the sal tree, the tiger leapt upon the elephant to satisfy the hunger of its mate that had recently littered its cubs (Nar.148:6). The hero sadly said: "I don't know how my pitiable state is going to end: I am unable to sleep even during nights thinking of embracing the lovely breasts of my young beloved" (Nar.319:11). "Lord! Our mother in

trigued by the bright charm of the forehead of my lady, suspects something. This is the situation in our house" (Aink.194:2-4).

4. *Polutu / Kālam* (Time/Occasion)

When the drummer-bard revealed his poverty to Paṇṇaṇ, Lord of Cīrukuṭi, that very moment, he showered gifts on him and relieved his want (Puram.388:3-7). The hero said to his charioteer on returning home after completing his work: "Friend! I cannot forget the time when, after my arrival had been announced, my beloved happily stood before me adorning her newly-washed tresses with many flowers" (Nar.42:10). The heroine confessed to her maid: "It is true that I had vowed not to speak to my lord and to show my displeasure to him for having been with his paramour; but the moment I saw him, my heart leapt towards him! What can I do?" (Kali.67:8,12,16).

5. *Tanmai / Iyalpu* (Nature)

The celestial world had a grove of wish-fulfilling Karpakam trees with golden flowers of a pleasant sweet quality (Puram.38:11,12). The cart-wheel had spokes of a well-wrought nature, that had been fixed to its thick felloes (Peru.46,47). The goat had thick horns of a hardy nature (Netu.160). The tusks of the bull-elephant were of a hardy nature (Akam.211:4). The maid comforted the heroine who had become distressed on seeing the lovely nature of the cassia blooming like a garland; at the untimely false showers (Aink.462). The maid said to the hero: "Lord! Learn this for sure; It is in the nature of things that he who is ungrateful or makes false vows, will be ruined (Kali.149:13). Lord Tirumāl is immanent in all living beings; by the nature of his birth he is

younger to Lord Balarāma; while by virtue of his greatness he is elder to Him (Pari.2:26).

6. *Itam* (Place)

The Red Lord Murukaṇ has his dwelling place in the hearts of his devotees who sing his praise, and in the sacred posts near the fanes (Muru.221,226). The fire kindled when the bamboos in the desert-track rubbed against each other, spread to the dried broomstick grass in the high places when the wind blew (Akam.39:7). The hero declared that if after finishing his work for the king in the war-camp he went home, his wife chaste as Aruntati in the exalted place in the heavens, would be delighted with his presence as ~~at~~ at a feast (Aink.242:3).

7. *Vāyirkāl* (Door-frame)

The chieftain of the small town who refused to give the hand of his daughter to king, was lord of the fort with a stout door-frame with a sturdy cross-bar (Puram.341:1-5). The fortress of the allied kings friendly to the Cera monarch, were well-defended with cross-bars across the stout door-frames strengthened with iron bands (Pati.53:15,16). The entrance to the palace of the Pāṇṭiya queen had a tall door-frame smeared with paste of white-mustard to ward off evil (Netu.86,88).

8. *Aṭukku* (Storey / floor of a building)

Ālattūrkilār guided a minstrel to Cōlaṇ kuḷamurrattut tuñciya Kiḷḷivaḷavan saying that the king with an army ready for war was in Uṇaiyūr of many-stored mansions (Puram. 69:12). In the mansion with tall storeys reaching up to the sky, women with tinkling golden anklets, played ball-game (Peru.332). Kuravas guarded the millet-field from the floor of the

high platform nearby (Malai.204). The male dove cooed to its loving mate from its rich-storeyed mansion (Akam.47:12). There were many stately high-storeyed mansions in the city of Maturai (Pari.10:41).

9. *Marattumutal / Naṭumaram* (Trunk/stem)

Nāñcil mountain had an abundance of jack-trees with big trunks (Puram.140:). Birds stayed in the dark branches of the *punnai* tree with an old curved stem (Akam.10:3). The mahua tree had a tall stout stem (Akam.331:1). The palmyrah tree had a thick curved stem (Kuru.301:1).

10. *Kōpuram* (Tower)

The palace of the Pāṇṭiya queen had a tower at the big entrance wide and high enough for elephants with victory-flags to pass through (Netu.87,88).

Nilaicceru - *Iṭaiyarāta pōr* (Ceaseless warfare)

Nārmuṭiccēral destroyed the power of Nannan of Pūli land in ceaseless warfare, and cut down his guardian vakai tree, to mark his victory (Pati.pa.4:8).

Nilaināṇmīn - *Eḷukinra nāṇmīn* (Rising star)

During the night when a shooting star fell from the sky presaging the death of Kōccēramān yānaikaṭcēy māntarañcēral Irumporai, the rising star was Mūlam (Puram.229:7).

Nilaimai - *Tanmai / iyalpu* (Nature/quality)

Karikārperuvalattān was a noble patron who could not easily part from the poets who came to see him, as he was unaware of the nature of this world that union is always followed by separation (Poru.176). The heroine, gladly declared: "No longer sad, I shall have union

with my lord, without the undesirable natural concomitant of parting, even like a flourishing tree on the bank of a flowing river" (Kuru.368:8). Famous beyond the ken of any intellect, the Cakkaravala mountain had the natural ability to support the earth (Pari.15:2).

Nilayar - *Tanmaiyaṛ* (Persons in a certain state)

Young men were not able to pass through the outskirts of Maturai city, owing to the thick crowds that had gathered to bathe in the river Vaikai (Pari.6:38).

Nilayaḷ - *Tanmaiyaḷ* (Women in a certain state)

The maid said to the hero: "Lord! will it not affect your integrity if you were to ignore my lady who is in a state of love-sickness after having had amorous union with you under the *punnai* tree?" (Kali.135:10).

Nilaiyaṇ - *Tanmaiyaṇ / Iyalpiṇaṇ* (Person of a certain nature)

The heroine said to her maid who asked her to be patient: "Will the charms of my body remain till I am able to hear the good words of praise from solicitors of gifts about my lord's bounteous kind nature?" (Nar.347:8).

Nilayāmai - *Aliyuntaṇmai* (Instability of life)

A certain poet said this about a patron: "Oh Death! Ever bent of seizing lives! My chieftain is not afraid of your power; He knows the unstable nature of all things on earth; you need not instruct him about it" (Puram.361:20):

Nilaiyōr - *Ōriṭattil nilaiyāka nirpor* (Persons standing firmly in a place)

Fishermen's daughters in the land of Nannan Vēṇmān, would offer to solicitors along with the toddy they sold, fat pieces resembling

drum-heads, of *varal* fish looking like elephant's trunks, caught by anglers standing patiently in the same place while fishing (Malai.456).

Nivappu - *Ōñkutaḷ / uyarcēci* (Elevation/height)

Kapilar sang of *Cēramān celvak kaṭuñkō Vāliyātaṇ* thus: "Your hands have become strong and hard, by constant giving of ornaments to solicitors, by shooting arrows, and by holding the reins of the horse firmly in order to check it effectively from plunging into the waters of the river from a great height (Puram.14:5). Nārmuṭiṭcēraḷ's victory was celebrated thus: "You have fought many a battle, with blood running in streams, in the hollowed field, while goblins ate gleefully high piles of corpses carried by them" (Pati.36:11). Lightning shone, dazzling like the spear of Lord Murukaṇ, from the high cloud accompanied by thunder, while the cataracts rolled down like a fine white garment, after the rain (Kuri.50). The old town had walls, high as hills that seemed to touch the sky, and a deep moat with dashing waves (Malai.92). The maid said to the heroine in the hearing of the hero waiting by the wall outside: "I was afraid for the sake of the lord of the hills coming to the tryst crossing the jungle river with high waves dashing against the banks after the rains" (Nar.114:8).

Nilal - 1. *Ōḷi/viḷakkam* (Light/brightness)

The old town had a moat where crocodiles roamed arrogantly, copper-like walls, and deep pools wherein swam the muggers that seized the bright light cast in the waters, from the lamps of the watchmen at night (Puram.37:9). Kuṭakkōccēraḷ Irumporaḷ fighting in alien countries, after the victory distributed to his of-

ficers and men, nuggets of molten gold that shone bright, each according to his position (Pati.81:16). Āy, the munificent patron, gave to Lord Civa, seated under the sacred banyan tree, the blue garment with a radiant sheen, given by the serpent (Ciru.95).

2. *Cāyai* (Shade)

In the desert tract where the trees afforded no shade, the stag with its tired hind, suffered on finding no water in the pond to drink (Akam.353:15). The *punṇai* trees on the seashore with pleasant shade where the herons slumbered, budded with the spray from the breakers (Kuru.5:2). The big grove had *ya* trees with its branches broken off by the tusker, under whose striped sparse shade, the stag slumbered after grazing on bowstring-hemp (Kuru.232:5). The desert tract was arid with no water or shade whatsoever (Kuru.336:1). Pot-tiyār lamenting the death of Kōpperuñcōḷaṇ said: "True friends would give a place by their side to those who came to them even after they, who had given shade to many, had become memorial-stones" (Puram.223:1). Eruk-kāṭṭūr Tāyaṇkaṇṇaṇār sang of Cōḷaṇ kuḷamuṇṇattut tuñciya Killivaḷavaṇ: "Even if the sea were to end in the deluge, and the sun were to move south, as I live under his protecting shade, I have no fear" (Puram.397:2). The market street was prosperous with the shades of flags fluttering in the ever-festive old town, in the fertile land with the yield of sea, river and hill never decreasing (Pati.15:19). The raven if sated with the sacrificial offering of red rice, would seek out as its prey, the young one of the turtle in the shade of the *nocci* tree on the shore (Poru.185). The hillside had a small wood with thick shady trees, that did not feel the impact of the sun's scorching rays

(Malai.27). The world rests in the protective shade of the sapphire-throated one, Lord Civa clad in tiger-skin (Akam.Invo.16). The rainy season came, with the antlered stag with its hind and fawn staying under the shade of the *kuruntam* tree, while the bees buzzed, the peacocks danced, the *piṭṭvu* and the *kaya* bloomed, while the cochineal insects moved red on the ground (Akam.304:10). Fishermen in the hamlet by the grove rested in the shade of the *punnai* tree and while waiting for the proper time to launch their boats into the sea, spread their fishing nets out to dry after unravelling the snarled-up threads (Nar.4:2). In the long desert tract without water or shade, the elephant suffered with its young calf as the wind blew hot (Nar.105:5). On the sea-front the fishermen who had gone out fishing at night, returned with their catches and heaping them upon the shore, rested in the striped shade of the *punnai* trees revelling with their kinsfolk, swilling toddy (Nar.388:7). The tiger lay in wait in the shade of the jack-fruit tree, to seize the tender calf of the cow-elephant (Aink.216:4). In the wilderness, the antlered stag sheltered with its own shade, its innocent mate in the hot sun (Kali.11:16,17). The hero with a drum adored by many, appeared like the hot sun dispelling darkness to his foes, but like a cool-rayed moon to those who came under the protecting shade of his canopy (Kali.100:3). The poet worshipped Lord Tirumal thus: "Lord! We pray that we may ever be blessed to dwell under the protecting shade of your divine feet" (Pari.1:65).

3. *Aruḷ* (Grace)

The minstrel was guided to go to the gracious presence of *Karikārperuvalattān* who would give them gifts without their soliciting like a

cow spontaneously giving milk to its calf, even before listening to their performance (Peru.149). Farmers lived a life of cool grace, giving good commodities and food to all (Pat.204).

4. *Kuḷircci* (Coolness)

The bosom of the heroine was lovely like the sprigs of the mango tree adjacent to the cool pond to the north of *Paṇṇan*'s *Kāviri* (Akam.177:17).

5. *Pukaliṭam* / *Kāppu* (Shelter / refuge)

The lands of the *Pāṇṭiya* manarch's enemy-kings became ruined, with the people of the fertile villages therein suffering and seeking refuge with their kinsfolk in neighbouring lands (Matu.168).

6. *Ākkam* (Success)

The poet marvelling at the military might of *Kalaṅkāykkāṇṇi Nārmuṭiccēral* said, that as the vanguard of his army was enough to secure victory, there was no need for his other commanders and officers desiring success in war, to move forward to the battle-field at all (Pat.40:1-2).

7. *Nirām* (Colour)

The grove was rich in water, with *Kurukatti* flowers fallen in the colourful sandy hollows like a round noodles-cake lying in a bowl of milk (Peru.378).

8. *Uruvam* (Image)

The maid said to the heroine on the departure of the hero: "As the breath blown in a mirror reflecting the image spreads first and then slowly vanishes, our strength also gradually goes down" (Akam.71:13).

Nilala - *Nilaliṭattana* (lings in a shade)

Herds of cows standing in the shady places after grazing well in the wide pasture after the rains, yielded potfuls of milk (Kali.109:3).

Nilalōr - *Cāyiyil vālvōr* (persons living in the shade)

Poet Kapilar eulogised the Cēra king thus: "The warriors living in your shade, deem only those days as happy, when they seize the lands of your enemies" (Pati.68:20).

Nirattan - *Vaṇṇattan* (Person of a certain colour)

"May victory abound to the primordial Lord of Time, with a complexion putting to shame the fiery flame, and adorned with golden cassia garlands!" (Pati.Invo.1).

Nirappatai - *Kuttukkōl* (Goad)

The drummer seated upon the elephant that scorned the mahout's goad, beat his kettle-drum summoning warriors to the battle (Puram.293:1).

Niram - 1. *Tōl* (Skin)

Cōlan Muṭittalai Kōpperunarkilli rode an ichorous war-elephant terrible as the very God of Death, his chest covered by an armour made of tigerskin, its joints cut open by arrows (Puram.13:2).

2. *Vaṇṇam* (Colour/shape-form)

Kāavirippūmpattinattu Kārikkannanār said to the Cōla and the Pāṇṭiya kings that there was no sight sweeter to him than their being seated together in amity, like the Lord of Palmyra-flag, Balarāma, of milk-white complexion, and the Lord with the Discus, Krishna of the blue-complexion (Puram.58:14,15). The blood flowing from the chests pierced by spears, made the

sapphire-blue colour of the backwaters, red as vermilion paste (Pati.11:9(2)). The devotee was guided thus: "If you go with a humble heart to Lord Murukan, He would bestow on you rare gifts as if you alone in this earth engirt by the dark sea are entitled to the bliss of liberation" (Muru.293). The pregnant woman of the warrior clan knew not the meaning of fear: whether it be a charging elephant or a snake moving over them, or the thunder reverberating from the blue-coloured sky, they were unaffected (Peru.135). At dawn, the faded flowers were swept from the floor along with the pearls that fell off the chaplets of sulking women at night, dazzling like lightning in the blue sky (Matu.678). The hero wore on his locks of dark hair, sapphire-coloured, wreaths made of flowers from the hill, from the ground, from the branches of the trees and from the pool (Kuru.112). The heroine said: "My heart trembles to think of the long and hazardous path by which our lord comes, where the serpent that had spat out a gem at night, mistook the blue-coloured beetle buzzing at the glory-lily flower to be its own gem" (Akam.138:19). Panṇan who wore a hero's anklet on his leg, destroyed the elephants of the enemy, his bright-leafed lance becoming red-coloured with blood (Akam.177:14). The heat abating, night came on, with the flowers of the back-water folding themselves, and the fragrant *punnai* flowers blooming with a golden colour (Akam.260:9). The heroine said to her maid: "Our father has gone out to fish in the blue sea and our good mother to sell salt and buy paddy; now is the time for the lord of the shore to come to us" (Kuru.269:4). In the hill-country the beetle that had rolled about in the fragrant pollen dust of the *naravam* flowers with petals resembling red-lined bangles,

looked like a touchstone streaked with golden lines (Nar.25:14). The hero said to himself: "My heart! If you insist on going away on manly work, the golden beauty of my beloved with the lovely colour of *īṅkai* sprig transformed after a shower of rains, will surely be ruined; therefore, do not undertake the work" (Nar.205:11). The maid said to the heroine as if she were disparaging the hero: "Is it not strange that though the hill belongs to our lord who has not favoured us with his love, it has a lovely bright-coloured cataract?" (Kali.42:10-12). Some of the people on the banks of the river Vaikai commented about a certain woman, that having lost her heart to a stranger-youth, pale sallowness ruined her complexion (Pari.12:52,53).

3. *Mārupu* (Chest)

Auvaīyār lamented that the spear that pierced the heart of Añci, entered the food-bowls of the minstrels, pierced the palms of suppliants, ruined the pupils of the eyes of the bard, and got stuck in the tongues of the poets (Puram.235:15). The Goddess Korṟavai at Ayirai mountain would not accept any sacrificial food that was not mixed with heart's blood (Pati.79:16). The maid said to the hero: "My lady, with all her divinely shaped eyes, slim waist, fine delicate complexion, golden spots resembling *vēṅkai* blooms, bee-haunted tresses and lovely breasts rising out of her goodly bosom, does not have the sense to tell you that she will be patient if you leave her" (Akam.319:9). In the hot wilderness, the male vulture called in its clear voice to its mate to feed on the flesh of wayfarers, slain by the bandits who threw their spears at their chests (Akam.363:1). The eyes of the heroine were pointed and red like the bloody arrow pulled

out of the body of the deer (Kuru.272:5). The elephant tore open with its tusks the chest of the tiger, that leapt upon its head beside its ears, even as Bhima broke the thigh of Duriyōṭaṅga and killed him (Kali.52:1-4).

4. *Oḷi* (Light)

The sun set and night came on, with the mountain becoming colourful, the bees buzzing, storks booming, the crab scuttling into the holes, the *anṟil* retiring to the palmyrah; the *punṇai* blooming golden and the flower of the backwaters folding up (Akam.360:1). The maid said to the heroine: "Think kindly of our lord who came gently to our settlement with sorrowful looks and sweet words, his brightness all wasted" (Kuru.298:3).

Niran - *Vaṇṇam* (Complexion)

The heroine asked her maid not to take the blame for her plight, with weakened arms, faded lines and the loss of her complexion which formerly resembled that of a tender sprig (Nar.309:2).

Nirai - 1. *Niraivu* (Fulness/completion)

Pokuttēlini, resembled the full moon in his wisdom grace and other noble qualities (Puram.102:7). Drops of ghee bubbled up from the boiling pan, wherein pieces of meat were dropped for frying, like drops of rain falling into a pond filled with water (Puram.386:1-3). The people of the countries destroyed by Palyānaic celkeḷu kuṭṭuvaṇ, suffered humiliation, wringing their hands in grief, with tears filling up their eyes (Pati.26:8,9). The cloud sucking up the dark sea full of water and reducing its volume, poured rains heavily (Kuri.47,48). Herds of cows lowing for their calves returned home in the company of the bulls, filling up

the sheds (Akam.64:12-14). Merchants resting in the shade of the *yā* tree in the wilderness, would relieve the fatigue of the donkeys by adjusting the loads in the panniers (Akam. 343:12,13). The broad sea-front, was full of schools of shark roaming at will (Nar.223:7,8). The heroine's arms grew emaciated, at the absence of her lover, while the tears filling her eyes, rolled down upon her rotund breasts (Kali.146:7,8). As the crescent moon waxed full, so too did the dark mark in it (Pari.11:17).

2. *Maṇavaṭakkam* (Self-control/continence/moral firmness)

Owing to the separation from the hero, the heroine grew distressed and lost her self-control and strength of mind (Mullai.80,81). The maid said to the heroine in the hearing of the hero waiting by the wall outside: "My heart without any self-control, has gone to our lord who is coming to the night-tryst, full of fearful hazards" (Nar.154:11,17). The sulking heroine said to the hero returning from his paramours: "How can I without any strength of mind, continue to be displeased with you?" (Kali.77:21-24). Women bathing in the Vaikai commented adversely on a certain young woman who had lost her self-control as she fell in love with a total stranger: they said, they would not do such a thing (Pari.12:52-54).

3. *Vellam* (Flood)

Nannan Vēṇmān was like the flood in a river fostering farmers, in his munificence to solicitors of gifts (Malai.60,61). Just as the big flood in a river touching the branches of a tall tree, dries up to a trickle, so also, the sickness of passion flowing like floodtide gradually dries up (Kuru.99:4-6).

4. *Niruttal* (Stopping)

Kings with unstoppable armies, had gathered round *Koṇkāṇam* mountain to pay their tributes to its lord (Puram.156:5,6). The Cēra king *Māntaraṇ poraiyan Kaṭuṅkō* had an army whose advance could not be stopped by the enemies (Akam.142:4,5). The heroine said to her maid who requested her to be patient during the separation from the hero: "Friend! Though I try hard to control my heart, the cold north wind makes it impossible for me to stop its going after my lord" (Kali.29:10-13).

5. *Nirukkakppatutal* (Weighing)

Cōlaṇ kuḷamurrattut tuṇṇiya Kiḷlivalavaṇ came of the famous line of Cipi, who, to relieve the agony of a dove, got on to a balance to weigh himself as prey to a pursuing eagle (Puram. 39:1,3).

6. *Karpu* (Chastity)

The holy seers receiving the mutilated pieces of Civa's embryo dropped them into a sacrificial fire, as they thought that their wives would cease to be chaste if they took them into their wombs; the same after purification in the fire, were consumed by the six wives of the seers except Aruntati, and Lord Murukan was born (Pari.5:36-37).

7. *Niraikkum poruḷ* (Thing that fills some container)

Solicitors of gifts who went to *Cōlaṇ Nalaṅkiḷḷ* would be given things filling up their bowls, equivalent to the very capital city *Vaṅci* of the Cēras. (Puram.32:1). Farmers quaffed the sour juice of the tender pickled mangoes kept filled in new mud-pots (Akam.37:7-9).

8. *Nīruṭaiya cāl* (Water-pot)

Rabbits, after eating the tender shoots of the common millet crop and sleeping in the thickets, drank the water in the small pots in the courtyard (Akam.284:2-6).

9. *Aḷavu* (Weight measure)

One Nannan killed a maiden for having eaten a mango that came floating in the river, though her father offered eightyone elephants along with a golden image of equal weight with her as ransom to him. (Kuru.292:1-5).

10. *Aṟivu* (Sense)

The hero said to a maiden who did not respond to his overtures of love: "Neither you nor your parents are at fault; it is the king of this place who should be blamed who did not order that you too should be declared senseless like a mad elephant about which people are warned by the beating of drums" (Kali.56:28-34).

11. *Tiṇmai* (Strength)

The heroine assured her maid that she would surely embrace the chest of the herdsman who overcame the strength of the bull which was sent into the arena on her behalf (Kali.56:28-34).

12. *Āḷattiyiṇ pākupātu* (A time-measure of two-beats)

At Tirupparaṅkuṇṇam on one side could be heard the sound of a minstrel's wife singing pālai mode with a time-measure of two beats (Pari.17:18).

Niraippōy - Vaḷaṅkupavanē! (One who gives-Vocative)

Tiruttāmaṇār hailed Cēramāṇ Vaṇṇaṇ in the words of a drummer- hard, as one who filled

up with gifts the bowls of solicitors who came to him (Puram.398:14).

Niraippāṇ - Nirappuvōṇ (One who fills up a container)

Vaṭamavaṇṇakkaṇ Tāmōtaraṇār said of Piṭṭaṅkorraṇ, the munificent patron, that he filled up their empty bowls as they desired, whenever they went to him, irrespective of the occasion or the number of times (Puram.1-5).

Niraivu - Niraital (Fulness/abundance)

Iruṅkōvēl possessed the abundance of wealth left by his father, besides what he earned by his own effort (Puram.202:9). The maid asked the hero about to go away from the heroine: "Lord! If you leave my lady, will not her beauty waste away like the full moon gradually waning? How then can you think of parting from her?" (Kali.17:7,8).

Ninaippu - Ninaittal (Thinking)

The heroine said to her maid that the love of the hero towards her was painful to her as it was only a fancy, without becoming a reality by their marriage (Kuru.105:5,6).

Ninaiva - Ninaivilullavanē (One who is ever in the thought)

Lord Tirumāl is hailed as one who is ever in the thought of His devotees (Pari.3:84).

Ninaivu - Ninaital (Reflection/thinking)

The hero gave up his journey in order to earn wealth, on seeing his loving wife embracing their son with sighs, her eyes tearful and her heart full of sad thoughts (Akam.5:1-7, 22-26). The heroine sadly said to the maid: "Friend! However noble our lord may be, please give up the thought of sending any more messages to

him on my behalf" (Nar.64:1). Though the heroine did not want to talk to the hero because of his extramarital liaisons, as her arms yearned for his embrace, she grieved at heart with conflicting thoughts (Kali.68:10,11).

Nī

Nīkan - *Marakkalam celuttuvōn* (Pilot of a vessel)

The pilot of a sailing vessel cleaving through the sea, would guide his ship ashore by the light of the tall mansion on the water-front (Akam.255:1-6). The skill with which the mahout of a tusker brought round a she-elephant that went out of control on seeing a tiger-image in a mansion, was like that of a pilot of a ship with its cordage, sails and mast damaged in a storm, who ably steered it to safety relieving the fear of the passengers (Pari.10:45-55).

Nītal - *Nīttital* (Prolonging / extending)

Lost in the hospitality of the people in Nannan's land, player-minstrels often extended their stay in the houses, forgetting the gifts they had come to get from Nannan (Malai.186-187). Summer occasionally prolonged its cruel course making the green grass to wither (Akam.377:1). The maid comforted the heroine telling her thus: "Our lord will return soon, with whatever wealth he had earned: he will not extend his stay abroad, forgetting your fine forehead redolent of blue-lilies and wild jasmine" (Kuru.59:3-6).

Nītātal - *Nīṇṇu nīrral* (Extending)

The maid said to the hero: "The cold north has begun to blow in earnest and my lady will suffer all alone; therefore, please avoid over-extending your stay abroad, but hasten your return home" (Nar.229:5-11).

Nīṭiyōr - *Nīṭippōr* (Person who prolonged or extended something)

The heroine said to her maid: "May my lord now in a far country who has extended his stay there in order to complete his work of earning wealth, live free from disease, though my charms are ruined" (Akam.155:7,16-18).

Nīṭinor - *Nīṭippōr* (Those who prolong something)

Those who remain angry for a long time, will not attain the shade of the divine feet of Lord Murukan (Pari.5:75).

Nīṭunar - *Nīṭippōr* (Those who prolong something)

The heroine said to her companion: "You try to comfort me saying that our lord will come back soon without prolonging his sojourn abroad; if I were certain that he who has gone across the desert-tract will return safely, I shall not weep" (Akam.375:1,16-18).

Nīṭūr - *Ōr Ūr* (A town)

The heroine said to the hero: "The gossip that arose about your sporting with your paramours in the river, was boisterous like the joyous shouting of the soldiers of Evvi, Lord of Nīṭūr, when he feasted them with toddy and much food, after defeating his enemy at Arimaṇavāyil Urattūr" (Akam.206:9-15).

Nīṁmoli - 1. *Vāymaiccol* (Truth)

Player-minstrels going to Nannan would hail him as the descendant of famous forebears who ever trod the path of Truth (Malai.539).

2. *Cūlurai* (Swearing)

Followed by fierce hounds unschooled

vaṭukars, swearing angrily fought in the desert-tract (Akam.107:11,12).

Nittam - 1. *Veḷḷam* (Flood)

Foolish kings who despite their fertile lands and good ministers and wise elders, did not establish their reputation for charity to suppliants, were more numerous than the sands of the flooding river Cēyāru (Malai.550-5556). The river Kāviri was full of floods such that even the barge-poles could not sound its depth (Akam.6:6). The heroine in exceeding passion said that the flooding river rushing down from the hill-country of the hero, covered itself with flowers ashamed of the hero's cruelty to her, modestly confining itself to the banks as it flowed through her father's woods (Akam.398:11-14). As the young men and women riding on horses and elephants entered into the flooding Vaikai, the riverside looked like a very field of battle (Pari.11,52,53,60). It was difficult to say whether the beautiful men and women assembled on its banks made Vaikai lovelier, or if the river in floods, augmented their beauty (Pari.22:32,34).

2. *Vāṇapperukkam* (The expanse of the sky, the heaven)

Transcending the expanse of the sky, the sun abating its heat and light, appeared with a ruddy colour in the west (Puram.376:1,2).

Nittal - *Kaivittal* (Giving up / leaving)

The maid entrusting the heroine to the hero before their elopement said to Him: "Do not leave my lady who is coming with you believing your promises, even after her erect breasts sag and her hair turns grey" (Nar.10:1-4). The maid asked the hero: "Why do you leave her thus every day, making her eyes resembling

Kuṇḍal flowers to become willow?" (Aink.277:3-5).

Nittavar - *Kaivittavar* (One who left another)

The heroine said to her maid: "Early midsummer has come; lovers remain locked in embrace, but my lord who left me, has not yet returned" (Kali.33:7-9).

Nittavan - *Kaivittavan* (One who left another)

The maid said to the heroine: "What is the use of your harassing him who left you early as he now comes and begs for your favour?" (Kali.87:11-13).

Nittān - *Kaivittān* (One who left another)

The maid said to the heroine suffering from the pangs of separation: "Ride upon the swing as I push it up and down, singing about the cruelty of the one who has left your soft big arms" (Kali.131:12-14).

Nittu - *Veḷḷam* (Flood)

The white-streaked crow in the sea-shore would prey on the fish in the flooded back-waters and rest in the grove beside the sea. (Kuru.313:1-3).

Nittōr - *Pirintōr* (Person who parted from another)

The maid said to her mistress who wondered if the hero would come back halfway across the wilderness on seeing the affection subsisting between pairs of animals and birds: "My friend! our lord who has parted from you is hard-hearted; he will not return soon, even though your bracelets are coming off your emaciated arms" (Kuru.211:1-3).

Nintal - *Kaṇattal* (Passing through)

As the hero's sturdy chariot passed through the cool backwaters, the *nevtal* plants severed by

the wheels, rose up from the surface of the water, like the raised head of a snake (Akam.160:12,13).

Nippār - Olippār (One who speaks something without meaning it)

The words of persons who speak out of necessity without the heart meaning them, would be soothing to the ear but of no value (Kali.113:15).

Nir - 1. Tannir (Water)

Lord Cīvaperumān of rare askesis, has a holy water-vessel with never drying water within and low-hanging matted locks (Puram.1:12). In the prosperous country of Cōlaṇ kuḷamurrattut tuñciya Killivalavan visitors were offered scabbard-fish caught by reapers of paddy, tortoises seized by tillers, and honey-sweet juice pressed by the sugar-cane harvesters and red water-lily flowers culled by women fetching water from the big water-front (Puram.42:13-18). The flooded river Kāviri, belonging to Cōlaṇ Nalaṅkīlī, overflowing like the full breasts of a woman after her childbirth, brought down the trees on its banks (Puram.68:6-9). Kapilar lamented that Pāri's country after his death, was ruined like a small tank of drinking water, curved like the moon eight-digits old falling into disrepair with no one to guard it (Puram.118:2-5). Cōṇāttup pūñcārrup pārppān kowṇiyan Viṇṇantāyan when he performed a sacrifice offered ghee as oblation and gifts putting to shame water in its flow (Puram.166:21). Kalaitiṇyānaiyār said to Valvilōri: "Thirsty persons will not go to the sounding sea with a vast stretch of water; they will seek out only drinking water even if it has been made turbid by cattle and other animals" (Puram.204:5-9). Imaiavarampan Netuñcēralātan, gave to sup-

pliants silken garments removing their dusty, soiled and tattered rags looking like the wet wings of a kite (Pat.12:19-21). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan proceeding against his enemies over the vast stretch of water in the sea, brought home rich treasures which he gave to solicitors of gifts and suppliants (Pati.48:3-6). Sows with their farrows of piglets wallowed in the slushy mire caused by water running in rills, when women washed the vessels of toddy strained by them (Peru.339-342). Pāṇṭiyan's Maturai city, inaccessible to his enemies, had a deep moat filled with sapphire-blue water, that had seen the backs of many a fleeing foe (Matu.348-351). Watchmen of Maturai city, would without taking rest even at midnight, ceaselessly roam about the car-streets, flowing with water after the rains (Matu.647, 650). The peacock that had drunk the water of the spring mixed with the juices of the mango, jackfruit and honey, danced unsteadily like the rope-dancer swaying upon the rope to the tune of musical instruments in a festive town (Kuri.188-194). As the fishermen in Pukār city did not kill, the fearless fishes of the sea leaped even into their courtyards (Pat.194-197). The sharp-toothed otter in the water-field with fiery-red lotuses in Kaḷāar of one Matti, preying upon the scabbard-fish, would rest beneath the roots of the rattan-vine (Akam.6:16-19). As the cloud sucking up the waters of the sea rose in the sky to the right and poured rains hiding all directions, the earth became pleasant to see (Akam.84:1-5). The hailstones with fresh water dashing against the forehead of the elephant lay upon the rock, looking like pearls upon a hill-face (Akam.108:2-5). The gossip of the women of the village about the clandestine love affair of the heroine, sounded like the waters dashing against the cool water-front

(Akam.211:15-17). The heroine had curly locks of hair, dark like the fine striped sands in the river-bed of Kāviri of the Cōlas, with a thin trickle of water (Akam.213:21-23). Reapers of paddy would eat the fat pieces of big fish caught in a pool of clear water covered by water-thorn (Akam.236:1-4). In the rainy season, the land became cool with the waters poured by the rain-cloud; the wood became luxuriant with foliage; the cries of the farmers sounded joyously; and the buck gambolled about with its doe, grazing on the green grass (Akam.314:1-6). The hero's longing to embrace his beloved in amorous union became unbearable, even like a pot of unbaked clay unable to hold the rain water filling it (Kuru.29:2-3). The hero came seeking the heroine along water-ways haunted by powerful sharks (Kuru.230:5,6). The maid said to the hero: "The eyes will grow red if one sports too long in the water; even honey will sate if taken too often; if you do not like my lady, send her home to her father" (Kuru.354:1-3). The maid comforted her mistress, unable to bear her affliction, at the absence of the hero: "The cloud accompanied by lightning, is about to pour rains filling the big pools; our lord on seeing this, is sure to come back soon; cease worrying then" (Nar.7:1,5,6). The hero was lord of the mountain where the mighty tiger attacked and killed the big tusker in the waterless wilderness, while the cow-elephant trumpeted in distress" (Nar.36:1-4). The river overflowing with limpid water caused exceeding passion in the heroine, during the rainy season (Nar.36:1-4). The maid said to the hero about to leave her mistress, in order to earn wealth from abroad: "Lord! Do you still have the heart to leave my lady, even after seeing the tears welling from her collyrium-fed eyes resembling blue-lilies,

ruining their fresh charms?" (Nar.325:6-9). The maid said to the hero: "Lord of the cool-watered *neytal* tract! Return the charms of my lady that you have consumed, before you leave her!" (Aink.159:3). The heroine grieving at the long absence of the hero said to her maid: "My lord's chariot has not returned, even after the advent of the rainy season; my eyes continue to shed tears ceaselessly" (Aink.493:3-5). In the desert-tract too hot for the feet, the tusker would give the water made turbid by its calf, to its mate, the cow-elephant, and then only drink what was left (Kali.11:6-9). The heroine's eyes shed tears like the water spat out by a carp (Kali.53:11). The young son of the heroine walked under the shade of a green parasol looking like a lotus in a pond with lovely petals hidden under its broad leaf. (Kali.84:10). The hero was lord of the shore where the heron rested on the screwpine tree whose fruit resembled the holy water-vessel of Lord Dakṣiṇāmūṛthy under the sacred Banyan tree (Kali.133:3-5). People of Maturai city stood watching delightedly the beautiful flow of the freshes in the river Vaikai (Pari.10:27). As the cloud poured rains heavily, flowers bloomed in pools which were overflowing with water (Pari.14:1,2).

2. Nīrmai (Nature/quality)

Player-minstrels were given virgin gold of pure quality by the patron (Puram.9:9). Salt-selling women at Koṅkai port, would pack shells with pearls bright like the teeth of women and use them as rattles to play with their children (Ciru.56-61). The thunder with its rumbling nature subdued the hooded serpent (Nar.238:7,8). The maid said to the hero leaving the heroine in order to earn wealth from abroad: "If after your departure, my lady loses

her old natural quality, can that wealth bring back her lost charms?" (Kali.15:11-13). A certain maiden bathing in the river Vaikai, fixed behind her ears a bright-red *acoka* flower, that looked like a pendant of fine quality made of gold purified in fire (Pari.12:87,88).

3. *Kaṭal* (Sea)

The sound of the choric dance by the warriors of *Cēramāṇ* *yāṇaikaṭcēy* *māntarañcēral* *Irum-porai* rose up like the sound of the boisterous sea (Puram.22:22,23). *Palyānaic celkelu Kuṭ-ṭuvaṇ* brother of *Imaiyavarampaṇ*, was lord of the littoral tract by the cool shore, whose people took for themselves the pearls from the sea and the coral vine (Pati.30:7,8). Fishermen's daughters watched over the fish caught by the fishermen from the sea, spread out to dry on the shore (Akam.20:1,2). The hero had amorous union with his beloved under the shade of the *puṇṇai* tree in the grove laved by the waters of the sea (Kur.299:1-4). The hero said to his heart counselling him to proceed with his journey in order to earn wealth: "My heart! Even if I were to get vast wealth, measured seven times using this wide earth engirt by the sea as a measure, I will not leave my beloved who has enthralled me with her eyes" (Nar.16:7-10). Lord *Murukaṇ* at *Tirupparaṅkunram*, without using any tricks, slew the demon chief *Curapanma* who stood in the form of a huge mango tree in the midst of the sea (Kali.27:15,16).

4. *Oḷi* (Light)

The heroine wore anklets with bright pearls rolling inside them (Nar.110:4,5).

5. *Aruvi* (Cataract)

The cataracts rolling down the hills resembled victorious flags held aloft (Malai.58).

Nīralīram - *Ciṇunīr īram* (Moisture after urination)

The bitch lay prone on the ground moist with the urination of the tusker in the wild tract (Nar.103:4-6).

Nīrkkāl - *Vāykkāl* (Canal)

The heroine culled the cluster of full-blown flowers of the tiger-claw tree standing on the bank of a canal running through the young grove (Kali.56:1).

Nīrkkōli - *Nīrinuḷ vāḷum oruvakaikkōli* (Water-fowl)

In the land of *Tittaṇ* of *Uraiyūr*, the crowing of the cock, caused the jungle-fowl and the water fowl to crow in turn (Puram.395:9-11).

Nīrccaṭaikkarantāṇ - *Nīraiccaṭaiyilē maraittavan* (Lord Civaṇ)

The hero left the heroine, traversing the wilderness, seeking wealth opulent like Lord Civa, who hid the waters of the celestial Ganges in his matted locks (Kali.150:8,9).

Nīrnāṭan - *Nīrvaḷam poruntiya nāṭṭinaiyuṭaiyavan* (Lord of a well-watered land)

Karikār cōḷaṇ was lord of a fertile well-watered land, where bees built honey-combs upon the stubble of paddy in the fields after the harvest (Poru.Ve.3:2,3).

Nīrnāy - *Nīril vāḷum nay vakai* (Otter)

The pond, covered by the broad colocasia leaves and algae, became agitated when the otter struggled with the scabbard-fish and seized it as prey for its hungry mate with young pups (Akam.336:1-5). The hero was addressed by the maid as lord of the sea-shore where the otter pups in the dark backwaters

preyed on plump fish and slumbered in the hollows of the *tillai* trees (Nar.195:1-4). The heroine addressing the hero as the lord of the village where the foul-smelling otter fed every morning on scabbard-fish, refused to admit him into her house (Aink.63:1).

Nīrnilai - Nīrtēkkam (Reservoir of water)

Kuṭapulaviyaṇār advised Pāṇṭiyaṇ Neṭuñceliyaṇ saying: "Those who provide food actually are givers of life; food is produced on land with water; therefore, those kings who built reservoirs to hold water for cultivation and drinking, are to be blessed indeed!" (Puram.19:19-23;27-30).

Nīrpattal - Nīriṇai niraṭtu vaikkum miṭā (Trough/tub)

The hero traversed the wild track where the tusker, opening the lid of a trough with water intended for cattle, near a well in a hunter's settlement, gave it to its mate and their young calf (Nar.92:4-9).

Nīrpparappu - 1. Kaṭal (Sea)

Cōlaṇ Nalaṅkiḷi dredged and cleared the waterways leading to the sea, facilitating navigation for the boats (Puram.400:20-22). Kuṭakkō ḷaṅṅ-ceral Irumporai was lord of a town called Marantai, on the shore of the sounding sea (Pati.90-28).

2. Yāru, Kulam mutaliyana (Rivers ponds etc)

The village of the maiden was fertile with rabbits hit by sticks leaping about like the scabbard-fish in rivers and ponds (Puram.339:4,5).

Nīrppāci - Taṇṇīril mitakkum oruvakaippāci (Moss floating on water)

Atiyamāṇ neṭumāṇ Añci gave to the drummer-

bard, rice cooked with meat and a fine garment white as *pakaṇrai* flowers in the place of his tattered dusty rags resembling old moss floating on water (Puram.390:13-17). A player-minstrel guided another going to Naṇṇaṇ, to walk with the aid of a bamboo-stick as the pathways covered by moss beside the deep ponds would be too slippery to walk (Malai.220,224).

Nīrpeyaṛru - Ōr ūr (A town / Mahabalipuram)

The kingfisher snatched up a golden pendant in the shape of a shark, left on the water-front at Nīrpeyaṛru by bathing women, as it mistook it to be its prey, and flew to the top of a sacrificial pillar where it perched; the pendant looked like a swan-shaped lamp on the mast of an Arab vessel at sea, and also like the planet Venus seen at dawn (Peru.312-319).

Nīrmai - 1. Tanmai (Quality or nature of a thing)

The hero hailed the heroine as a beautiful woman with the complexion of a peacock's neck, and feminine beauty of such fascinating nature, that holds the eye of others in thrall for ever (Kali.108:37). The heroine's maid told the hero's paramour: "Can the bosom of my lady adorned with a chaplet of pearls, who has given up her husband's chest to you, and your bosom wearing the same stolen jewel, be deemed to be of the same noble nature?" (Pari.20:64,65).

2. Kōlam (Appearance)

Uṛaiyūr mutukaṇṇaṇ Cāṭṭaṇār said to Cōlaṇ Nalaṅkiḷi: "In this unstable world where appearances change like the actors on stage, keep your followers and kinsfolk cheerful and happy; earn a good reputation using the wealth acquired by you" (Puram.29:23-28).

3. *Kuṇam* (Character/quality)

The maid said to the heroine: "You have shown yourself to be a person of a generous character, as you stand here before us, having left your chariot and your servants at a distance" (Akam.310:1,2).

Nīrvalikkarumpu - *Karuppanteppam* (Raft of thick reeds)

The poet guided the minstrel's wife: "Go to Kuṭakkō lañcēral Irumporai quickly; for he will favour you with his grace, even more valuable than a raft made of elephant-grass (Kausgrass) which helps one to cross a flooding river with freshes." (Pati.87:4).

Nīrviḷavu - *Nīrāṭuviḷā* (Water-sports)

Kaṭalpiṛakkōṭṭiya Ceṇkuṭṭuvan celebrated the festival of water-sports in Kāñci river which originating in his mountain, debouches into his own sea (Pati.48:14).

Nīrvaippu - *Nīr cūlnta ūr* (Village or town surrounded by water)

Eyirpaṭṭiṇam belonging to Ōymāṇ Nalliyakkōṭaṇ had villages surrounded by sapphire-like backwater (Ciru.152).

Nīrakam - *Kaṭal cūlnta ulakam* (Earth surrounded by sea)

Lord Civa who took the potent poison, that terrified the earth engirt by the sea, is enshrined in Naviram mountain (Malai.81- 83).

Nīrakavirukkai - *Kaṭalukkuppaṭṭa nilavulakam* (Earth enclosed within the sea)

Atiyamāṇ neṭumāṇ Añci, came of an ancient line of kings whose royal writ ran throughout this earth enclosed by the sea (Puram.99:3,4).

Nīraḷ - *Tanmaiyaḷ* (Person with a certain quality)

The hero said to his heart, after amorous union with the heroine: "With her curly tresses and bright forehead, she is indeed a damsel of cool and fragrant nature" (Kuru.70:1,2).

Nīlnirapparappu - *Kaṭal* (Blue sea)

The maid said to the hero: "Stay for the day in the coastal village of the heroine on the shore of the wide blue sea with dashing waves" (Nar.215:6-8).

Nīlnirām - *Kariya nirām* (Dark colour)

The *punnai* tree beside the big sea was dark in colour (Nar.163:7,8).

Nīlniraviyalakam - *Nīlaniramuṭaiya akanra vāṇaveḷi* (Blue sky)

The foster-mother said to the good mother, after a visit to the heroine's house: "The sight of our daughter and her husband lying on their couch with their son between them, like a buck and a doe with their fawn, is one too rare for us to see in this world embraced by the blue sky or even the upper world". (Aink.401:4).

Nīlam - 1. *Karuṅkuvaḷai malar* (Dark-lily)

Pāri's paṛampu hill is inaccessible to enemy kings but if the minstrel's wife with her drum and her pair of dark-lily eyes were to go singing to him it would be easy for her to approach him" (Puram.111:2-4). The hero understood that the heroine had gone back to her house on seeing that the waters of the pool with honeyed dark-lily flowers were clear because the heroine and her companions had not bathed in it; he also concluded that she would not be found in the millet-field (Akam.38:8-11). From every pool in the hillside, dark lilies bloomed like women's eyes (Nar.161:2). The hero was lord

of the cool ford with *neytal* flowers blossoming highly with many-petalled dark-lilies (Aink. 2:4,5). The hero addressed the heroine as a woman with a pair of dark eyes lovely like blue-lilies (Kali.96:5). As one of the women, bathing in the river Vaikai fixed in her ears dark blue-lilies, another woman commented that she now had four ears instead of two (Pari.11:96-98).

2. Nīlanīram (Blue colour)

A certain heroic soldier clad in blue waist cloth threw his spear at an oncoming tusker in the battle-field (Puram.274:1). Silvery flowers among the blue-coloured fresh leaves of the *punṇai* tree, showered golden pollen on the ground (Nar.249:1,2). Cowherdresses wore blue garments with flower-work and fine borders, given by their mothers (Kali.111:2,3).

3. Nīlamanī (Sapphire)

The sesame-plant grew luxuriantly with seven pods in one sapphire-blue cluster (Malai.102). The pig slumbered after feeding on the tuber of the colocasia plant with wide sapphire blue-leaves (Akam.1:178-4).

4. Tarppai (Sacred grass)

In the Caravaṇa pool a top the Himālayās, sacred grass grew (Muru.253).

5. Paccai nīram (Green colour)

The minstrel was guided by another to drink toddy from green containers resembling the ripe spathe of the coconut tree (Peru.381, 382).

7. Paṭṭu (Silk)

The soft bed was made with costly blue silken cloth (Kali.72:1).

Nīlamanikkatikai - *Kutiraiyan kaluttiliṭum oruvakaiyaṇi* (A kind of ornament on a horse's neck) The ornament called *vallikai* made of blue gem stitched on leather, adorned the neck of the mare, that is, the hero's paramour (Kali.96:10).

Nīlamanimitaroruvaṇ - *Nīlamanipōlum kariya tirumiṭarṛinaiyuṭaiya oruvaṇ* (The blue-throated one)

Auvaīyār blessed Atiyamān who gave her the rare gooseberry fruit, that he might live long like the blue-throated One, Lord Civa, with a milk-white crescent adorning his divine head (Puram.91:5-7).

Nīlamalar - *Nīlanīramuṭaiya malar* (Blue-lily)

The collyrium-fed eyes, dark as blue-lilies, and other limbs of the heroine, grew pale and sallow when the hero parted from her (Kali.64:20,21).

Nīlamēni valīlaipākattu oruvaṇ - *Umaiyaīyuṭaiya Civaṇ* (Lord Civaṇ)

At the shade of the feet of Lord Civa, having the Goddess Umai with blue complexion and radiant jewels on his side, the three worlds appeared (Aink.invo.1-2).

Nīvāmai Nīnkātiruttal (To remain without parting)

The heroine said to her maid: "If you were to reveal to my mother, my true and chaste love for the hero and arrange for my marriage with him, so that I may remain by his side always without parting, you will get a good name" (Kali.54:16-20).

Nīviyōr - *Taṭaviyavar* (One who caressed)

The heroine said to her maid: "Knowing that a life free from evil is possible only by wealth,

my love who caressed my tresses, went across the hills to earn it" (Akam.155:1-4).

Nīviyōṇ - Taṭaviyaṇ (One who caressed)

The maid sadly asked the heroine when strangers had come asking for her had in marriage: 'I wonder where our lord is now, who caressed your tresses saying that you can come to take charge of his house, when you grew older in years and sensibility" (Kuru.379:1,4-6).

Nīlāl - Nīlāl (Shade)

The male snail mated with the female shell-fish by day in the shade of the wide water-lily leaf in the field (Puram.266:3-6). The buffalo that had grazed on red waterlily leaves slept in the jack-tree's shade, its back caressed by the turmeric leaf (Ciru.42-46). The lizard at the base of the sparsely-shaded thorny spurge-piles, provided omens, good and bad, to way-farers with its timely clucking (Akam.151:11-13). Merchants travelling through the wilderness, would rest under the shade of the yā trees, as if in their own houses (Akam.343:10,11). The hero and the heroine met and made love to each other under the shade of the flowering *punṇai* trees in the grove by the sea (Kuru.299:2-4). The hero eloping with the heroine said to her: "Let us rest for a while in the shade of the banyan tree, so that your tender feet may not be hurt by the sharp stones in this rainless jungle" (Nar.76:2,3). Brahmins met by the fostermother halfway across the wilderness, had holy water-vessels and trident-staffs and walked in the shade of their umbrellas (Kali.9:1-4). Kings supported their people who came to them under the shade of their protective rule (Kali.26:15,16).

2. **Ūr** (A village)

The hetaera was beautiful like Nīlāl belonging to one Evvi (Akam.366:12).

Nīlkuṭi - Aracar kulam (Noble family)

Pūtappāṇṭiyaṇ swore thus: "If I do not rout the invading enemy troops in battle, may I leave the noble ruling line and be born in a base family" (Puram.71:17-19).

Nīru - 1. Puḷuti (Dust)

The pigs made dusty the open space belonging in common to the villages (Puram.325:1). The tuskers of the enemies of Celvak Kaṭuṅkō vāliyātan, had heads covered by dust after shattering the walls of their enemies (Puram.387:5,6). Hunter-women digging the black-soiled field with chisel-sharp crowbars turned up the sods, and running their fingers through the dust, collected the grains from the ground (Peru.92-94). As the pig had wallowed in the mud, dust had settled on its back (Nar.126:2,3).

2. **Cāmpal** (Ashes)

Lord Civaperumān destroying the triple cities, wore the ashes thereof, and danced the *pāṇṭaraṅkam* dance (Kali.1:8,9).

3. **Poṭi** (Powder)

When the hero lied to the heroine that he had stayed to climb a new elephant, she ironically replied in anger: "Oh yes! I know! Did not the elephant you mount come to you applying fine powder to its body?" (Kali.97:7-10).

4. **Cunnāmpu nīru** (Quick-lime)

A certain unrighteous cad who made love to a woman and later forswore all knowledge of her, was punished by the village court by pouring quick-lime on his head (Akam.256:16-20).

5. *Alital* (Destroying)

On seeing a maiden playing ball game in an arbour covered by purslane creeper, her good mother scolded her saying that her feminine nature would be destroyed (Akam.275:3-6).

Niniravaṇṇan - *Nīla nirattan* (Lord Tirumāl)

The sight of a black bull goring a herdsman who leapt upon a white bull in the arena, resembled the blue-complexioned One, Lord Tirumāl, releasing the milk-white moon from the grip of the serpent (Kali.104:38).

Nu

Nukam - 1. *Eruttup pūttukōl* (Yoke)

Salt-merchants carried an additional auxiliary axle-tree as they were afraid that the cart, with young and inexperienced bulls, might get damaged while negotiating uneven tracks (Puram.102:1-5). Men with strong wiry bodies hitched their bulls with ig ropes to the small-holed yokes (Peru.61-63). Salt-merchants after selling their salt unhatched the bulls from the curved yokes and let them graze, while they themselves rested after their long travel (Akam.159:1-4). The maid said to the hero: "Do not order your charioteer to yoke the mules to your chariot but stay tonight in our village for the sake of my lady" (Akam.368: 6-9).

2. *Vanmai* (Strength)

Kapilar sang the praise of Celvak kaṭuṅkō Vāliyaṭaṇ that he won many victories in war with military strength for which his family was reputed (Pati.63:13-16).

3. *Pāram* (burden/weight)

Nalliyakkōṭaṇ carried all by himself the burden of charity that had been borne till then by the seven unificient patrons Pēkan, Pāri, Kāri, Āv.

Atikan, Nalli and Ōri (Citu.8 4-126).

4. *Kaṇayamaram* (Cross-bar of a gate)

The gates of the strong forts of the Eyini were proteted by sturdy cross-bars. (Peru.127) .

5. *Naṭunilai* (Fairness)

Many-speared Eḷiṇi slew his enemies in open war-fare, fair and free from any guile. (Kuru.88:4,5).

Nukkarcci - *Tuyppu* (Enjoyment)

Mārōkkattu Nappacalayār praised Cōlaṇ kuḷamuruttut tuñciya Kiḷlivaḷavaṇ that solicitors of gifts thought only of him, as the joys of celestial world were made possible by him even on earth (Puram.38:16,17). The maid invited the hero to enjoy with them the pleasures of the early mid-summer (Aink. 368:3,4). Like lazy persons enjoying the wealth not earned by them, beetles sucked honey form the flower-laden boughs of trees. (Kali.35:1,2).

Nukartal - *Tuyttal* (Enjoying)

Kumaṭṭūr Kannaṇār said to Imaiavarampaṇ Neṭuñcēralātaṇ that his pleasant chamber surrounded by his cheerful courtiers was an enjoyable sight (Pati.12:25).

Nukarvār - *Tuyppār* (Persons who enjoy something)

The tortoise moved happily after feeding upon the drink spilled by persons enjoying palm-toddy (Akam.256:5).

Nukarvōr - *Tuyppōr* (Persons enjoying something)

Lovers enjoying the intoxicating honey, after a spell of sulking, would give up their bouderie, and fall upon their nuptial beds, their modesty broken by the axe of passion (Pari.10:31-34).

Nukumpu - 1.Kuruttu (Tender shoot of plants)

The long forest, after the showers put forth tender shoots (Akam.283:13). The calote like a ground-snake moving about with a rustling noise, became weak and lean like the withered grass of bowstring-hemp (Nar.92:2,3).

Nuṇkaṇ - Ātaṇuṇkaṇ (Ātaṇuṇkaṇ, a patron)

Kaḷḷil Āttirayaṇār said to his patron: "Ātaṇuṇkaṇ, my lord! May you prosper! You are enshrined within my heart! I shall never forget you; if at all, it will be only when I forget myself when my life leaves my body!" (Puram.175). Kaḷḷil Āttirayaṇār remembered fondly Nuṇkaṇ, when he sang the praise of Nallēr Mutiyaṇ: "May you give goodly ornaments, relieving the poverty of my kinsfolk, even as Ātaṇuṇkaṇ did" (Puram.309:13-15).

Nuṇku - Paṇaṅkāycaḷai (Tender kernel of unripe palmyrah-fruit)

In summer, the pulpy tender kernel of the unripe palmyrah-fruit became hard as stone (Puram.389:1,3). Solicitors and suppliants, if they were sated with the tender kernel of unripe palmyrah-fruit, ate the tubers of sweet potato (Petu.360-362). The cloud showered rain-drops along with the cool hailstones resembling the tender kernel of unripe palmyrah-fruit (Akam.304:1-4). The pool in the rock resembling a slumbering she-elephant, looked like a tender young palmyrah-fruit sliced open, exposing its tender kernel (Kali.108:40,41).

Nuṇkai - Un Taṅkai (Your sister)

The hetaera coming by day greeted the heroine saying: "I am also from your settlement belonging to another house; I am by way of being your sister". She caressed her forehead and tresses. (Akam.386:8-15).

Nucuppiṇāy - Iṭaiyai uṭaiyavaḷē (Woman with a waist)

The heroine was hailed as a woman with a liana-like waist (Kali.58:4).

Nucuppiṇāl - Iṭaiyai uṭaiyavaḷ (Woman with a waist)

The poet adored the dancing Lord Civa thus: "O thou eight armed God! When you dance the *koṭukottī*, was it the Goddess Umai with liana-waist who kept the time and measure for your dance as there was no one else by your side?" (Kali.Invo.1:4-7).

Nucuppu - Iṭai (Woman's waist)

Mārōkkattu Nappacalaiyār referred to the wife of her patron as a chaste woman with a curving bejewelled waist slim and bright as lighting, and a lovely navel (Puram.383:12-14). The young woman had a slender waist (Akam.75:19-21). The maid said that though the hero had crossed Ayiri river in his journey in order to earn wealth, he would never forget but always remember the beautiful glances of his dark-tressed beloved, adorned with ear-pendants (Akam.253:20-21). The lovely breasts of the heroine rising from her bosom and distressing her slender waist by their weight, challenged comparison with perfect cups (Kuru.159:1-4). The heroine had a slender waist and gentle grace, and arms adorned with jewels (Nar.93:7,8). The hero fell in love with a curdselling cowherdess whose forelap, arms, and eyes were big and her forehead, feet and waist were small (Kali.108:206).

Nuṭpam - Arivu (Mental faculty)

Many were the monarchs who though possessed of royal power, good ministers and big

realms, had mean minds that made them refuse charity to men in want (Malai.550-551).

Nuṭakkam - Acaivu (Swaying movement)

Serpents with rare gems slithered along the pathways, like dancing maidens possessed by spirits, shaking and swaying in an arena (Pati. 51:10-13). The sand piled up by the waves on the dune, wafted by the wind, resembled fine garments fluttering in the breeze (Nar.15:1-3).

2. Kūttu (Dance)

Early mid-summer came, making the groves lovely with flowering boughs, like the dance of women bringing cheer to the onlookers (Kali,32:10,13).

Nuṭakkal - Kaluvappaṭal (Washing)

The shrimp intoxicated after drinking the water used to wash the drinking vessel, leapt like a bow with severed bowstring and fell against the base of the paddy-bins (Akam.96:1,2).

Nuṭakṭṭu - Acaivu (Shaking)

The Discus of Lord Tirumāl resembled in colour the bright flame when gold is melted (Pari.2:51).

Nuṭaṅkala - Nuṭaṅkātaṇa (Things unshaken)

The maid asked the hero: "Is it because you were jealous of my friend's collyrium-fed eyes which challenged the blue lilies in the pool in your hill where the springs stood unshaken in the wind, that you made them pale and sallow? Or is it just callous indifference and lack of grace?" (Kali.45:8-11).

Nuṇṇuṇarvu - Nuṇṇiyavūṇarvu (Fine insight)

Poet Caṅkavarūṇar called Nākariyar, singing of Tantumāraṇ said that few were the munificent

monarchs with fine insight, who ruled over this earth making it pleasant for suppliants, with their gifts (Puram.360:3,8,9).

Nuṇkēḷvi - Nuṇṇiyavāṇa poruḷaik kēṭṭal

Cēramāṇ Antuvāṇcēral, the father of Celvak kaṭuṅkō Vāliyātaṇ was a man of great learning acquired by listening at the feet of erudite men of wisdom (Pati.7:2).

Nuṇkōḷ - Nuṇṇiyakōḷ (Fine stick/wand)

Kōvūr Kiḷār spoke to a minstrel about the greatness of Cōḷa monarch Kuḷamurṟattut tuṇ-ciya Kiḷḷivaḷavaṇ, and asked the bard to listen to the fine sound produced by the drum resembling a tortoise strung through a rod (Puram.70:1-4). Paraṇar said to Kaṭal piṛakkōṭ-ṭiya Čēṅkuttuvaṇ that the minstrel-bard singing the praise of the king's battle field, with a fine wand in his hand, might get horses as gifts (Pati.43:27,28). The bracelet in the hands of the heroine made of finely-wrought gold-wire caressed the back of the hero whenever they embraced (Akam.338:8-10). Tittan Veḷiyaṇ protected and fostered minstrels with fine wands in their hands (Akam.152:4,5).

Nuṇmai - Nuṇṇam (Fineness)

The gossamer-like garment with fine flower-work resembling the slough of a snake, was so finely woven that the warp and the woof could not be identified (Poru.82,83).

Nuṇakkam - Melliya nurai (Fine foam)

The fine foam resembling blobs of butter sprayed like a spider's web from the mouths of the fast horses, upon the chest of the hero (Akam.224:5-8).

Nuṇal - Tērai (Frog / Toad)

From every hollow croaked striped frogs sounding like drums from a dancing floor (Akam.364:2-3). The hunter brought home in a bag the monitor-lizard pierced by his spear, a frog scooped up by a spade, and winged ants from anthills (Nar.59:1,3). The rainy season began with the striped frog and toads croaking from the ponds (Aink.468:1,2).

Nuṇavam - Nuṇāmaram (A kind of tree)

From hard pieces of *nuṇā* wood with honeyed flowers, ornaments were cut out with sharp chisels, to be worn by female monkeys accompanying the carts of salt-merchants (Ciru.51,52). The heroine grieved and said that the hero had not returned even after the early mid-summer season, when the dark-stemmed *nuṇā* tree with big branches bloomed sweetly with bees buzzing round (Aink.342).

Nuṇavu - Nuṇāmaram (A kind of tree)

The bright flowers blooming in the big branches of the *nuṇā* tree watered by the spray from the cascades after rains, carpeted the narrow pathways with a fine fragrance (Akam.345:14-17).

Natal - Nerri / cenni (Forehead/head)

The crescent worn by Lord Civa made his divine forehead beautiful (Puram.Invo.1:9). The king wiped the sweat off his forehead with the sharp blade of his spear (Puram.349:1,2). The elephant was adorned with a gold-piece on its forehead, like the Himalayas with a golden peak (Puram.369:24-27). Peruṅkunrūr Kīlār blessed Ilañcēral Irumporai that he and his queen of radiant forehead might live in splendour, free from any disease, (Pati.89:13,20). The elephant instead of eating the leaves of

sweet licorice plant and sugarcane, wiped its forehead with them (Mul.31-34). The God Civa adorned with fresh cassia wreaths and garlands, had an unwinking third eye on his divine forehead (Akam.Invo.4). The heroine had a sweet-smelling forehead, redolent like luxuriant jasmine blossoms, their fragrance wafted through the wood by the odoriferous breeze (Akam.47:9-10). The maid urged the hero to expedite his marriage with the heroine saying that the bright beauty of her forehead had been washed away by the sickness of passion (Akam.132:1,2). The maid indicated the tryst by day to the hero telling him thus: "If you desire the pleasure of sweet slumber on the bosom of the heroine caressing her lovely forehead, come to the grove with *punnai* trees" (Akam.240:9-15). As the hero ate with relish the food cooked by his wife, with a radiant-forehead, her face became bright with pleasure (Kuru.167:4,6). The hierophant, offering a little cooked rice along with a lamb as a sacrificial oblation, touched the forehead of the heroine and worshipped Lord Murugaṅ (Kuru.362:3-5). The heroine had bright tresses upon her radiant forehead, that were plaited in five braids (Nar.160:6,7). The maid said in the hearing of the hero waiting by the wall outside: "Friend! Out of sheer modesty, we have not informed our lord, that your crescent-shaped forehead had lost all its loveliness because of him". Thus the maid indirectly urged him to marry the heroine forthwith. (Nar.262:1-4). The maid said to the fostermother that the forehead of the heroine grew bright-red like gold, with the advent of the lord of the ford (Aink.105:3,4). 'Lord of the shore! My lady's small forehead is opulent like Tōṇṭi city; please favour her with your love!' (Aink.179). The maid said to her mistress, the heroine that

soon their relatives would arrange her marriage with the lord of the hill who had earlier ruined the golden charm of her forehead (Aink.230:3-5). "Brave Youth! If you dare to leave the heroine, making her arms grew leaner, you cannot any more see the charm of her lovely forehead". Saying thus, the maid prevented the hero from going on his journey (Aink.310). The ribbed-gourd blossomed yellow like the forehead of women separated from their husbands (Kali.31:4). When the hero lied to his wife that he had caught a new elephant in a trap, she sulked and said ironically to him: "Oh yes! Don't I know your new elephant! It wears on its radiant forehead, a bright vermilion mark!" (Kali.97:6,9). The heroine was bright like the full moon in the night when the hero was with her; when he left her side, she lost her lustre like the moon during the day, her vermilion mark no longer bright on her pale forehead (Kali.142:1-3). The heroine sulked with her lover the woodsman, when she found him admiring the grace and joy of the peafowl (Pari.18:7-10).

Natalavar - *Nutalaiyuṭaiyavar* (Women with fine forehead)

The hero said to the tender heroine: "Of what use are your austerities of tender womanhood along with your playful bevy of companions with fragrant foreheads, if you trouble me thus with your indifference?" (Kali.59:20,21).

Nutalār - *Nutalaiyuṭaiyār* (Woman with forehead)

The heroine sulked with the hero when she saw the marks made on his body when he made love to his paramours with bright foreheads (Kali.66:19,20)

Nutaliyar - *Nutalaiyuṭaiya makaḷir* (Women with bright foreheads)

Some women with bright foreheads adorned with ornaments, nibbled water-lilies, like celestial nymphs swallowing a digit of the moon (Pari.10:77,78).

Nutalōy - *Nutalaiyuṭaiyavaḷē* (Woman with bright forehead) - vocative

The maid comforted the heroine hailing her as a woman with bright forehead, fragrant as the cool breeze that blew through a wood at night, making the pollen-laden buds to bloom bright (Kuru. 273:1- 3).

Nutalōr - *Nutalaiyutaiyōr* (Women with bright forehead)

In the city of Iruntaiyur sacred to Lord Tirumāl, women with fine eye-brows, bright foreheads, and others, attained the merit of their past karma (Pari.Ti.1:37-49).

Nutāl - *Nutalaiyuṭaiyavaḷē* (woman with bright forehead-vocative)

The heroine addressing her maid as a woman of bright forehead lovely like the crescent, said to her: "How is it possible for us to succeed in our desires if we are betrayed thus by our own hearts?" (Kali.67:19).

Nuti - *Nuṇai* (Sharp point/end/tip)

War-elephants had tusks that had become blunt after having broken through stout doors of forts (Puram.4:10,11). Men of honour would not flee from battle, even if they were pierced by the points of the white tusks of majestic elephants (Puram.287:5-7). The forehead of the elephant bore the mark made by the pointed edge of the mahout's goad (Muru.78). The fisherman had a glance, sharnas a pointed spear (Ciru.158).

Stout stakes with long points guarded the gates of the town (Peru.127,128). The dhole had strong teeth, keen as the point of a needle sharpened by a file (Akam.199:8,9). Pearls like hailstones rolled out, when the pointed white tusk of the bull-elephant broke (Akam.282:6,7). The cry of the male-lizard calling out to its mate, was like the sound produced when bandits tested the sharpness of their iron-arrows against their finger-nails. (Kuru.16). The pointed blooms of the whortleberry blossomed together and spread fragrance everywhere. (Nar.256:5). Mist had gathered everywhere like fine smoke over the bushes, the cold making the pointed but like teeth chatter. (Kali.31:20). The herdsman unafraid of the fierce bull with pointed horns sharp as spears, leapt upon its neck (Kali.104:34,35).

Nuntai - *Niṇ tantai* (Your father)

Kapilar hailed Iruṅkōvēḷ as the great Pulikaṭimāl who possessed the riches inherited from his father, besides the wealth earned by his own effort (Puram.202:9,10). After the elopement of the heroine, the mother of the heroine sadly thought of her darling daughter, whom she had as a child fed with milk, coaxing her to drink firstly as for herself and again as for her father's share (Akam.219:5-7). After their first natural amorous union, the hero said to his beloved: "Who are your mother and my mother? In what way are you father and mine related? But see, how our loving hearts have become one like water poured on red soil acquiring its colour" (Kuru.40:1,2). Fisherwomen climbing on to heaped-up mounds of salt said to themselves; "This is my father's boat, and that is your father's" (Nar.331:5-8). The hero said to the heroine: "I shall come to your father's village, when I have succeeded in

arranging for our marriage" (Aink.92:3,4). The sulking heroine angry with her husband said to her son on seeing her husband's bracelet on the child's hand: "Sirrah! That woman who adorned you with this bracelet is not to be blamed; who can find fault with your father, who is useful to all, like freshes in a river in summer" (Kali.84:36-38).

Nummanōr - *Numpōlvar* (Persons like you)

Ūnpoti Pacuṅkuṭaiyār said to Ceramān Pāmulūreṇṭa neytalaṅkāṇal Ilaṅcēṭcenni: "If suppliants like us were to come asking for charity, patrons like you cannot refuse gifts on the ground we had already been favoured earlier" (Puram.203:4-6).

Nummun - *Nummunṇatākiya tantai* (Father)

Mārōkkattu Nappacalaiyār said to Malayamān cōliyavēṇāti Tirukkaṇṇan: "Your reputed father, lord of forts with tiger symbols, radiant ornaments, and bee-haunted wreaths has gone to the celestial world to enjoy the fruits of the good deeds performed by him on this earth" (Puram.174:17-20).

Nummōr - *Num* (You)

Kōvūr Kilār advised Neṭuṅkilli shut up within Uraiṭūr and Nalankilli who was besieging it: "This division and conflict between the two of you, will only make happy other kings like you, the Cēra and the Pāṇṭiya" (Puram.45:8,9).

2. *Nummai ottavar* (Persons worthy of your regard)

In the king's court, Kuṛamakal Iḷaveyiṇi sang the praise of Ēraikkōṇ in this manner: "Noble qualities such as forgiving offences done by one's kindred, being ashamed of the poverty of others, and displaying valour unsullied in war,

are the attributes of our lord of the hill, Ēraik-kōṇ, and not the other chiefs respected by you" (Puram.157:1-5,13).

Numar - *Nummavar* (Your people)

Kapilar said to Iruṅkōvēḷ who refused to accept the daughters of Pāri: "Know that your opulent city of Arayam was ruined because one of your people in the past, insulted a poet called Kalāattalaiyār" (Puram.202:8-13). The hero, meeting his beloved in secret said to her thus: "Be patient without losing heart for a few more days; soon I shall come openly to your place to marry you, holding your well-jointed hand in mine, before the eyes of the public" (Kuru.231-237). The hero eloping with the heroine said to her: "I shall fearlessly fight against bandits if we encounter them and chase them away; but if your people were to come, I shall hide myself as I won't fight with them" (Nar.362:9,10). The hero of unrequited passion towards a tender maiden said to her that he would blame only her people who allowed her to go out causing such a havoc in his heart! (Kali.58:20).

Nurai - *Nīrkumilttiraḷ* (Foam)

The sweet milk from the wild-cow was covered by foam (Puram.168:8). Women sported joyously in the foamy waters of the rivers and springs (Poru.240,242). "If I do not meet my lord forthwith, my passion shall slowly disintegrate, like a bit of foam dashing against a rock in a flooding river," said the heroine (Kuru.290). The freshes in the river carried fragrant flowers and bits of foam (Nar.68:4,5). The river Vaikai flowed fast carrying foam and covered by many fragrant flowers (Pari.7:41,42,50).

marriage

with the heroine (Nar.172:1-6).

Nuvaṇai - *Māvu* (Flour)

People living in hardy tracts, shared the millet-flour they had with their guests (Pati.30:24,25). The youthful maiden, eating soft millet-flour, chased the parrots from the field by beating on the tattai (Aink.285:1-3).

Nuvalvīr - *Nuvalkinṛavarkaḷē* (Speakers-Vocative)

The heroine having crossed the bounds of all modesty in her passion said: "Oh you who say that I shall recover my modesty and charm after my lord's return? I have told the sun to bring him back at once!" (Kali.25-29).

Nuvalvu - *Nuvalutal* (Telling/saying)

Peruṅkunrūr Kilār said to Cēramāṇ kuṭakkōc-cēral Irumporai when he delayed his gifts to him, that he was leaving his presence immediately to relieve the distress of his wife who might be saying that unrighteous death had taken her husband's life leaving her to suffer in want (Puram.210:8-12).

Nuvalunar - *Colpavar* (Speakers)

Peruṅcittiraṇār said to Kumaṇaṇ that he came to him as he heard many speaking about his

charity to those who sought his help (Puram.160:14-16).

Nuvaral - Pāṭṭicai (Eulogy in singing)

Purattinai Nannākaṇār sang thus of Ōymān Nal-liyakkōṭan: "May I alone get the protection at his feet; may he alone get the eulogy in song from my lips" (Puram.379:1,2).

2. **Kurai kūral** (Censure)

The maid said in the hearing of the hero waiting by the wall outside: "If the heroine were to pound grain in the mortar upbraiding the hero, the neighbours also may censure him" (Kuru.89:1,2,7).

Nulaippān - Ūṭuceluttuvōn (One who threaded something)

The neem fruit in the beak of the parrot looked like a gold coin held between the finger-nails of the goldsmith as he delicately threaded a golden wire through it (Kuru.67:1-4)

Nulaipavar - Pukupavar (Persons who enter some place)

The maid described to the heroine the exploits of the various herdsmen in the bull-ring, some who leapt between the horns and some others who leapt onto their backs (Kali.104:54-57). At midnight whenever the gnat sat upon the bull in the shed, its bell tinkled as it shook its back (Kuru.86:4-6).

Nulaimakal - Nulaiccātip peṇ (Fisherwoman)

Fishermen quaffed the clear toddy offered by the fisherwoman with big arms, lance-like eyes, and a face that put to shame the moon (Ciru.156-159).

Nulayar - Paratavar (Fisherfolk)

In Evvi's village called Nīlal, grey-haried

elders of Marutam tract, separating the farmers and the fishermen fighting among themselves, gave them toddy to drink (Akam.364:11).

Nunai - Nuti (Sharp/point)

The ichor flowed over the broken tusk of the elephant resembling the tusk of a boar (Pati.16:6-8). Young and old went to fish in pools where the carp and the shrimp swam about, looking like curved bows and arrows with sharp points smelling of flesh (Peru.269). The thieves in the town had sharp curved knives with sharp points, that were kept hidden on their thighs (Matu.637). Disturbed by the bees, the tender and pointed petals of the *palas* flowers resembling the vermilion-painted nails of sharp-toothed women, fell to the ground (Akam.317:4-6). The heroine was capable of smiling with her eyes and face without showing her pointed teeth, even while her bevy of playful companions were very jocular (Kali.142:6-8). Her eyes red with anger, a certain woman bent her eyes, sharp as a spear towards her lover (Pari.21:21,22).

2. **Arumpu** (Bud)

The rains made the woods lovely, with the jasmine's pointed buds appearing beautifully along with other flowers of the season (Akam.4*1).

Nū

Nūpurappuṭṭil - Catankaittantu (Tinkling ankle-ring)

The heroine ironically asked the hero who lied to her that he had gone horse-riding whereas in reality he had been to his paramour's house, whether the mare he rode upon wore tinkling anklets and a golden girdle (Kali.96:15,16).

Nūpuram - Cilampu (Anklet)

The hetaerae with tinkling anklets round their perfect feet, approached the son of the hero who had been taken out to play in the street and invited him to their houses (Kali.83:4,15,16).

Nūl - Nūl (Thread/string)

The minstrels at the court of Cōlan Nalaṅkiḷi wore round their dark heads, wreaths of lotuses made of golden discs strung together in a golden thread (Puram.29:1-3). The infirm mother of the solicitor of gifts with grey hair spread out like fine thread on her head, could not stir out of the courtyard of her house because of her weak eye-sight and old age (Puram.159:4,5). Kaḷaṅkāyak kaṇṇi Nāmuticcēral wore on his head a crown made of fibre and ropes of pearls strung together on a circle of golden network, fine as the web of a spider not woven with any thread (Pati.39:9-13). Toṇṭaimān Ilantirayan would give to minstrels who came to him, garments woven with cotton thread fine as white smoke, removing their tattered rags (Peru.469,470). The tears of the heroine grieving at the separation from the hero, glanced off her breasts like pearls scattering on the ground when the connecting thread was cut (Akam.289:9-11). The maid comforted the heroine thus: "If our lord were to hear about your suffering, he will surely come back, though he may forgo much wealth, to relieve your distress as you lie languishing on your bed covered by flower-garlands woven loosely with threads" (Kuru.253:1-4). The male dove was afraid of the fine web woven by the spider from the thread engendered in its mouth (Nar.189:8,9). The love-lorn hero, rode a horse of palmyrah-leafstalk adorned with peacock's ocelli and flowers like *nūlai aviram* and

mader strung together with a string (Kali.138:8,9). On a full-moon day, with *Ātirai* as the star, the festival in honour of Lord Civa commenced, with brahmins wearing the triple-thread, holding in golden bowls the offerings required for worship (Pari.11:79).

2. Arivunūl (Learned texts)

Kavuniyan Viṇṇatāyan came of a line of learned brahmins who had performed twenty one kinds of sacrifices; they had convinced those who followed wrong paths appearing to be right, inculcating in them the great truth of the learned texts of the four Vedas with six branches, as revealed by Lord Civa (Puram.166:1-9). Lord Murukaṅ is adorned by devotees as the all-knowing one who had comprehended all learned texts and scriptures (Muru.261). The tall chariot of the hero was well-wrought according to the learned text on chariot making and so fast in its passage as to be almost invisible to the eye (Akam.234:7,8). Among the various classes of celestial deities and beings who came to adore Lord Murukaṅ at Tirupparaṅkunram, are the eight Vacus, well-versed in all the scriptures and learned texts (Pari.8:5).

Nūlākkaliṅkam - Paṭṭu nūlār ceyta āṭai (Silk)

Imaiyavarampaṇ Neṭuñcēralātaṅ, removing the dusty tattered rags worn by the solicitors, dressed them in garments made of silken thread, not spun by hand (Pati.12:19-21).

Nūlēni - Nūlāl ceyta ēṇi (Rope-ladders)

The burglars had rope-ladders, which they had tied round their waists (matu.640).

Nūlōr - Kutirai nūl karṇōr (Men learned in equine lore)

Toṇṭaimān Ilantiraiyan gave to the minstrel a

chariot with bright-maned horses, working in harmony, praised by experts learned in equine lore (Peru.487-490).

Nūlil - 1. *Koṭippinakku* (tangled vine)

The hill tract of the hero had hazardous forked pathways through tangled vines (Kuri.258,261).

2. *Pōr* (Close fighting in war)

The slim-waisted companions of Goddess Valli and Dēvacēnā at variance with each other, began a close fight throwing their garlands and playing-balls at each other (pari.9:47-49).

Nūlilāttu - *Konrukuvittal* (Piling up dead bodies)

The shouts of the men as they piled up the fish caught and killed by them in the *marutam* tract overgrown with *korukkai* reeds, rose to the sky sounding pleasantly in the ears of the people there (Matu.257,258).

Nūlai - *Pulaivali* (Narrow passage in undergrowth)

The boar, about to enter the narrow passage with a hunter's trap, in order to graze in the millet-field, returned to its rocky lair on hearing the ominous clacking of a lizard (Nar.98:2-7).

Nūrrital alar - *Flower with a hundred petals* (Lotus with a hundred petals)

Few were the monarchs born in a uniformly noble line of kings, pleasing like the sight of a lovely lotus with hundred petals well-arranged, who attained greatness and fame (Puram.27:1-4).

Nūrrinar - *Nūrupēr* (Kauravas)

The arena where the herdsmen fought with fierce bulls resembled the battle-field where

the strong-bowed five Pantavas fought and killed the hundred, led by Duryōtana (Kali.104:57-59).

Nūrruvar talaivan - *Chief of the hundred* (Duriyōtana)

The bull elephant fighting against the tiger that leapt upon the side of its head, pierced its body with its sharp tusk and killed it even like Bhimā who slew Duriyōtana the chief of the hundred, by smashing his thigh with his mace (Kali.52:1-4).

Nūrāyiram - *Laṭcam* (A hundred thousand)

Kalaṅkāykkanni Nārmuṭiccēral gave a hundred thousand gold-pieces and half of his realm, to Kāppiyārruk Kāppiyanār who sang his praise (Pati.pa.4). To Kapilar who sang his praise Celvak kaṭuṅkō Vāliyātan gave a hundred thousand pieces of gold and land as far as eye could see, while standing upon the top of a hill called Nanrā (Pati.pa.7).

Nūru - *Enṇuppeyar* (Hundred)

Pāri's Parampu country had three hundred villages; all of them were given away to solicitors of gifts (Puram.110:3,4). Lord Indra, who had performed one hundred sacrifices, had eyes ten hundred in number (Muru.155,156). The poet adores Lord Tirumāl with the mighty power of one hundred hands (Pari.3:40).

2. *Nīrām tanmai* (Being ground as powder)

The kūvai tuber grew thick and mature enough to be dried and ground as flour (Mulai.137).

Nūrai - *Nūrai kilāṅku* (A kind of tuber)

Among the many things the player-minstrels might get was the thick nūrai tuber looking like yokes carried on shoulders (Malai.515).

Ne

Neñcam - 1. Uḷḷam (Heart/mind)

Poruntil Iḷaṅkīraṇār eulogised Māntarañcēral Irumporai thus: "Lord! If we expatiate on your greatness it will swell; if we speak of it compendiously, something may get left out; therefore hearts like ours in this confused state, cannot do justice to your fame" (Puram.53:7). Kallil Ātirayaṇār said of Ātanuṅkan: "As I am ever thinking of your greatness, if people can look into my heart, they will see only you there" (Puram.175:2). Kōpperuñcōḷaṇ said thus while seated facing north fasting unto death; "Only persons with unclear and tainted hearts will have any doubts about their ability to do righteous deeds" (Puram.390:1,2). Paraṇar hailed Kaṭal pīrakkōṭṭiya Ceṅkuṭṭuvaṇ thus: "Lord of victorious gait! You know only to give away to others the rich booty obtained in just war against your foes without keeping it back, as well as your own ornaments; your noble heart has never even in dreams solicited gifts from other hands" (Pati.44:6). One of the faces of Lord Murukan destroyed the foes in the field and with a raging heart performed battle sacrifice (Muru.100). To the question of the heroine, if he had forgotten her, with a heart that did not care for the ancient practice of honouring and cherishing women, the hero replied vehemently that he never forgot her at all (Akam.39:1,2). The maid comforted the heroine grieving at the delay in the return of the hero: "our lord who has gone broad crossing heaven-kissing hills, in order to earn wealth, would return soon, afraid of the taunt of his enemies that he had not earned enough"

(Akam.111:2). The heroine said to her maid at the departure of the hero: "Our lord has gone to a far country, crossing the desert tract, with a determined heart in order to earn wealth for our sake; our house becoming desolate till his return" (Akam.187:4-10). The hero said to himself when he parted from his beloved: "Goaded forward by a mind full of spirited manliness to earn wealth, and passion drawing me back, my heart is pulled in opposite directions, miserable like an ant caught between a fire-brand burning at both ends". (Akam.339:8). The hero comforted the heroine who was afraid of separation after their first natural amorous union: "Our loving hearts have spontaneously fused into one, even like the rain falling on red-soil taking on the same colour" (Kuru.40:5). The anguished heroine said to her maid: "If I do not meet my lord, with a grief-stricken heart, I shall gradually be reduced to nothing, even like a small blob of foam in a flooding river dashing against a rock and breaking to pieces" (Kuru.290:4). The maid comforted the heroine while disparaging the hero's character: "Is this the only benefit of your happy intimacy with the hero, your arms losing their old charm, while pale sallowness ruining you, you spend sleepless nights with a grieving heart?" (Kuru.381:2). The heroine grieving at the separation said: "The water-front where we met has become hateful after his desertion; look at my miserable plight as I think of the past, with a sorrowful heart after the separation of my lord" (Nar.31:6). The hero said to his companion: "My beloved will never leave my heart but stand there rooted to it like the celebrated Kolli image whose excelling beauty remains unaffected, whatever the dangers, even if the whole world were to be against it" (Nar.201:12). The heroine unable to bear the pain of separation from the hero said: "Oh, how can I bear this affliction, while my sad

heart trembles ceaselessly like a tender sprig of the mango tree on the bank of the flooded jungle-river?" (Nar.381:8). The maid said to the hero who had come away from his paramour: "Lord! please favour her with your love, as she who has enshrined you in her heart will weep if you do not" (Aink.50:4). The maid wonderingly asked the hero who came to his tryst: "Fearless of the hostile tuskers, how did you manage to come in this dark night along the forked pathways in the desert-tract, driven only by your heart intent on favouring us?" (Aink.362:4). The heroine chastised the hero thus: "After spending the morning with one woman, you leave her at noon for others, while your heart hankers after newer paramours in the evening! You are indeed crazy" (Kali.74:10-11). "O eventide, while I am sore at heart at the flute music of the cowherds, you seem to approve of it", said the heroine, suffering the pangs of separation from the hero (Kali.116:13,14). Elderly matrons advised the sulking heroine thus: "Daughter! If you overdo your bouderie, your love will suffer; you cannot afford to lose him by hardening his heart with an excess of your displeasure; therefore cease sulking and make it up to him" (Pari.6:98-100).

2. *Mārupu* (Chest / bosom)

The bull in the ring that gored the brave herdsman with its sharp horns, resembled Bhīma who fulfilled the oath of Draupati, by cleaving the chest of Duccātana who dragged her by the hair to the Kauravā court (Kali.101:19).

Neñcīlār - *Urañilar* (Persons without courage)

The arms of the cowherdess could be embraced only by fearless herdsmen who dared to over-

come the killer-bull but inaccessible to persons without courage in their hearts (kali.103:66).

Neñcinām - *Ullattem* (Persons with a certain kind of mind - First person)

The maid said: "May the horses of the Lord of the shore suffer pain so that he is unable to go away from us, making our hearts distressed at eventide" (Nar.58:9).

Neñcinār - *Ullattiṇār* (Persons with hearts of a certain kind)

The land of enemy-soldiers was ruined with cow'sthorn growing everywhere, while with fearful hearts and fearful eyes, they wrung their hands in helpless misery (Pati.26:9).

Neñcīnaḷ - *Ullattiṇaḷ* (Woman with a certain kind of heart)

The maid said to the hero by way of informing him of the strict confinement of the heroine to her house: "Our good mother, looking at the new fragrance of the tresses and the pale sallow forehead of my lady, with an agitated heart has become very angry." (Nar.368:8).

Neñcinān - *Ullattiṇān* (Person with a certain kind of heart)

Imaiyavarampan Netunceralatan with an impartial heart would not stop his gifts to hungry suppliants even if they were not proficient in any art (Pati.20-23).

Neñcinār - *Ullattiṇār* (Persons with a certain kind of heart)

The maid declared that the arms of the cowherdess would not be easy of approach to persons with a cowardly heart, who were afraid of the horns of the bull, not realising that the breath of life is only air (Kali.103:69).

Neñcinam - Uḷḷattiṇem (Persons with a certain kind of heart - First person)

The heroine said to her companion: "Friend! We are languishing here with a heart struggling between life and death; is not early midsummer, the time of the promised return of our lord?" (Kali.35:19).

Neñcinēn - Uḷḷattiṇēn (Person with a certain kind of mind- First person singular)

The afflicted heroine said: "With painful thoughts of my lord in my troubled mind, my senses enervated by the cold season, the sea seems to resonate my own distress" (Kali.134:12).

Neñcinai - Uḷḷattiṇai (Person with a certain type of heart - Second person)

The maid said to the hero: "You, with an agitated mind, suffer whenever you think of my lady's rare and lovely breasts; tell us how her charm can be maintained without loss, so that you two can be ever united like the *makanṇil* birds" (Akam.270:18).

Neñcinōr - Uḷḷattiṇōr (Persons with a certain kind of mind)

The heroine said to her maid: "Friend! When the companion of my lord rushed into our house with a dazed mind, afraid of a charging cow, I told him that his master's house was elsewhere at the hetaerae's settlement; it was amusing to see him bowing to me then in embarrassment" (Akam.56:16).

Neñcu - 1. Uḷḷam (Heart / mind)

Irumpiṭar Talaiyār hailed Pāṇṭiyaṇ karuṅkai olvāt Perumpeyar valuti as a scion of the Pāṇṭiya line, ruling with a white royal canopy shading the land, whose kind heart gave cease-

lessly to suppliants (Puram.3:4). The poet praising Peruntirumāvalavan, and Peruvaluti seated together in amity, said: "May your friendship be ever firm as it is today, without being affected by the evil words of persons, who want to come between the two of you with loving hearts" (Puram.58:26). The spears thrown down by the fleeing enemies of ḷaṇṇ-cēral Irumporai were more numerous than the villages obtained as gifts by the poet Kapilar, with his perfect speech and heart free from any worry (Pati.85:11). The prostitutes of Maturai city mercilessly extracted the wealth from their lovers, making their hearts tremble, like the fearful celestial damsels troubling men who saw them (Matu.583). The heroine said to her maid: "How is it possible for me to sulk with him when my delightful heart loosening up like a field that had been ploughed up repeatedly after the rains, has gone after him shamelessly?" (Akam.87:12). The hero said to himself: "Heart! you have suffered much in the forest; now you can look forward to embracing our beloved's arms, praising her beautiful breasts" (Akam.87:12). The hero returning home after completing his work abroad, said to himself: "Heart! our beloved will be delighted as after an amorous union, to hear about the wealth we conquered in the war; though she grieved earlier when I parted from her" (Akam.144:11). The heroine said to her companion: "As our lord has decided to go across the hot tract all by himself, in our pain we say harsh things like a suffering calf tethered apart yearning in its heart for its dam: (Akam.293:12). The hero said to himself: "Heart! Like an unbaked pot of wet clay unable to hold the rain-waters you are trying to swim the sea of overflowing desire!" (Kuru.29). The heroine said to her maid: "Friend! Though our lord is in a far country,

he is close to my heart" (Kuru.228:6). The maid said: "It is not proper or righteous to keep young women confined to the house without allowing them to play with their bevy of companions; it is not good for the prosperity of the house; let us therefore sport to our heart's delight in the freshes of the stream carrying flowers" (Nar.68:5). The maid said: "It will be good if our lord were not to come, to assuage the burning heart like water poured over fire; for whenever I think of the hazardous hill-track by which he has to come, my heart becomes restless with anxiety on his account" (Nar.154:12). The heroine said to the beetle: "Is it because you have favoured your mate with love melting its heart, that you have not flown to my lord in the wilderness to inform him of my sad plight and to expedite his return home?" (Nar.227:10). The grateful hero said: "Heart! What recompense can we give to the parrot that made our beloved undertake the duty of watching over the millet-field?" (Aink.288:2). The heroine said: "My entire bosom is aflame with the passion of love as my heart yearns for the arrival of my lord who has gone across the mountains" (Kali.36:17). Even if a wicked deed wantonly done were to be concealed, there is no closer witness than one's own heart. (Kali.125:3). "My heart having gone to my lord who made my arms emaciated by his absence, is now far away from me" said the heroine to her maid (Kali.143:16). When Priñkalātan adored Lord Tirumāl, his father Hiranyan with a raging heart with in his chest covered by dried-up sandal-paste, harassed him in various ways (Pari.4:11).

2. Uraṇ / Tiñmai (Courage)

A king's success depends more upon his righteous rule than on his four-fold army

divisions (viz). elephants, swift cavalry, lofty chariotry, and infantry composed of stout-hearted men of courage (Puram.55:8).

3. Māṛpu (Chest)

The maid said as she was describing the bull-fight to the heroine: "The bull goring the herdsman with its horns so that his entrails hung out, looked like the three-eyed God, cleaving the chest of the God of Death and feeding the goblins with his entrails" (Kali.101:25).

4. Nacai (Desire)

A certain king, with tuskers in his army, deeming death in the battlefield, as the greatest good for a man, removing all desire to live, fought and died a noble death (Puram.307:4).

5. Uṭkōl (Inmost thoughts in the heart)

Imaiyavarampaṇ Netuñcēralātan was incapable of uttering falsehood even while in the lands of enemies who smiled and smiled yet did not reveal the inmost thoughts of their minds (Pati.20:8).

6. Karuttu (Poinion)

The maid said to the heroine: "As our kind-hearted lord has spoken out his opinion that the desert-tract is too hot for your travel, how will he stay for long in an alien land forgetting you?" (Akam.129:17).

7. Naṭuviṭam (Centre/heart of a thing)

All people of the world lived happily by the grace of Lord Murukan with his great spear, lovely and radiant, which clove into two, the heart of the Kraunca Mountain (Kuru.Invo.4).

Nettīmaiyaṛ - Pulavar (A poet)

Named so, perhaps because of his long eye

lashes, this poet has eulogised Pantiyan palyakacalai mutukutumip Peruvaluti in three poems in Purananuru (9,12,15). He praises the king's noble nature in waiting for cows, brahmins, women and the sick to move into safe places before beginning his attack on a country. His heroic exploits are also finely portrayed by the poet.

Nettīrunkūntar Kaṭavulaṛ - Neṭiya, kariya kūntalaiyutaiyā parattaiyar (Paramours, with long dark hair).

The sulking heroine said to the hero who lied to her that he had gone to meet divine beings with long dark hair: "If you do not go back to your precious paramours with long dark hair, surely there will be trouble for every one!" (Kali.93:35).

Nettīruttuc cīr - Tiraltālam (Quick measure in music)

The poet adored Lord Murukan thus: "Lord! In your mountain musical instruments sounded in quick measure while thunder reverberated, boisterous as in a raging field of battle" (Pari.18:42-44).

Neṭitu - 1. Nīciyuṭaiyatu (Long time)

Marutan Ilanākanār said to Nāñcil Valluvan "I shall not tell a lie just for the sake of my young men carrying many bundles and our women who had wearily climbed the path for a long while" (Puram.139:1,4). The kingfisher perched upon the branch of the river-portia tree, waited for a long time to seize the carp from the deep pond (Ciru.180). The mahout was able to live for a long time only by the grace of his tusker that did not kill him (Akam.336:13).

2. Neṭunkālantiāṭṭal (Long delay)

A proud mother said thus after a battle: "All the men have returned and their houses are full of bustle; Is my son still fighting the enemy fiercely? His chariot has come after a long delay" (Puram.296:5).

3. Itayitāmai (Without stopping)

The maid said to the hero: "Now that my lady has become your own by forgetting even her duty of chasing the parrots from the field, she would like you to think of her ceaselessly" (Kali.50:11).

Neṭiya - 1. Nīciyuṭaiyaṇa (Those which are long)

A solicitor of gifts had to cross many a long tract, seeking patrons like birds in search of fruit trees (Puram.47:2). The maid said to her mistress the heroine: "Our lord has decided firmly upon going on a journey in order to earn wealth, unmindful of the long forests" (Akam.213:10). The heroine said that the lord of the hills was the cruel man responsible for making her bracelets come off her long arms (Kuru.252:1,2).

2. Mikkūram (Boast)

Soldiers eager to end the war soon, would roam about the war-camp, speaking words of boasting in their own praise (Pati.81:12).

3. Meymmoli (Truthful words)

Matrons, speaking false words and truthful words, comforted the queen, that her spouse would return very soon (Netu.154).

4. Neṭumpolutu (Long interval of time)

The hero said to his charioteer: "Friend! I have forgotten my beloved for a long time; the

woods have become, lovely, after the rains; therefore drive fast the chariot" (Aink.454).

Netiyan - Netuvaṭivutaian (Lord Murukan)

Lord Murukan is adored by devotees as the Lord with the peacock-mount, the lord with the cock-flag, and the lord of lofty stature (Muru.211).

Netiyāy - Netuvaṭivutaian (Lord Murukan)

The devotees adorned Lord Murukan thus: "Lord of lofty stature! Tirupparaṅkunram, sacred to you, is carpeted with blossoms, like the many-hued sky at dawn" (Pari.19:84).

Netiyōy - Netuvaṭivutaian (Lofty / Lord)

Ūnpoti pacuṅkuṭaiyār singing the praise of Cōlan Ilancēcenni said: "Lofty lord of Neytalāṅkāṇal! We have come to you for your favour; we adore your many great qualities" (Puram.10:12,13). Peruṅkunrūr Kīlār singing the praise of Ilāncēral Irumporai hailed him as the lofty lord rich with the plundered wealth of enemy territories conquered by him (Pati.82:16).

Netiyōn - Netuvaṭivutaian (Lofty person)

In the palace of Lord Indra the lofty king of the celestials, the drums resounded announcing the arrival of Āy Aṇṭiran the munificent patron on earth (Puram.241:3). Iamaiyavarampaṇ Netuñcēralātan was hailed by the poet Kumattūr Kaṇṇaṇār as the great king with invincible might, and great fame like the lofty Lord Tirumāl (Pati.15:39). Paracurāmā was the lofty lord who destroyed with his battle-axe a whole line of kings (Akam.220:5).

Netuñkaluttup parānar - Pulavar (A poet)

To distinguish him from another poet of the

same name as 'Paranar', this poet has been given the prefix indicating that perhaps he had a long neck. In the only poem by him puram (291), he has described finely the pathetic plight of the wife of a certain warrior who died in battle after being honoured by his king by an exchange of their chaplets.

Netuñkilli - Cōla vētan (A cola monarch)

A foe of Cōlan Nalañkilli, who besieged Āvūr where he had shut himself up. Netuñkilli was also an agnate of the former. Kōvūr Kīlār chastised him for his shameful cowardice. When he escaped from Āvūr and went to Uraiyyūr, Nalañkilli pursued him and invested the city. There also, he refused to come out and fight openly with his enemy. Ultimately, poet Kōvūr Kīlār made peace between the Cōla kings. See Kāriyārru tuñciya Netuñkilli.

Netuñkai vēpmān - Vēl (A velir chief)

Nakkīraṇār has sung the praise of Cāttan son of Netuñkai Vēpmān lord of Piṭavūr, making a drummer-bard his mouthpiece (Puram.395:20,21).

Netuñcēralātan - Cēra vētan (A cera monarch)

Kumattūr Kaṇṇaṇār eulogised in the second decad of Patirruppattu this famous Cēra monarch: "Our great king is Netuñcēralātan, of mighty power and fury, who proceeded against his foes in the sea, and cut down their guardian *katampa trees*" (Pati.20). See Iamaiyavarampaṇ Netuñcēralātan, Kuṭakkō Netuñcēralātan, Kuṭavarkōmaṇ Netuñcēralātan, Cēramān kuṭakkō Netuñcēralātan.

Netuñtērc celiyan - Pāṇṭiyavētan Netuñceliyan (Netuñceliyan, the Pāṇṭiya monarch)

A great shout arose when this king Netuñtērc

Ceḷiyan lord of Koṟkai, with his mighty elephant and victorious spear, defeated the rest of the monarchs. (Akam.296). See Talaiyālāṅkānattuc ceruvenra Neṭuñceḷiyan.

Neṭumpalliyattānār - Pulavar (A poet)

This poet might have acquired this name perhaps because he sang to the accompaniment of many musical instruments. In Puram.(64), he calls to the minstrel's wife to go to Palyācālai mutukuṭumip Peruvaluti in his war-camp, with a one-headed drum, a tabor and a fine yāl, in order to sing his praise and obtain figs to relieve their poverty. In his poem in Kuṟuntokai (203), the heroine refuses the request of her maid to favour the hero with her grace, because of his liaison with hetaerae.

Neṭumpalliyattai - Pulavar (A poetess)

This woman poet, who has only one poem to her credit in Kuṟuntokai (178), might have been called by this name for the same reason, as Neṭumpalliyattār. In this poem the maid describes a visit she made to the hero's house where the couple are happily engaged in a cheerful talk.

Neṭumpāratāyanār - Maraiyavar (Brahmin preceptor)

He was the preceptor of Palyānaic celkeḷu Kuṭṭuvan; when this famous and erudite brahmin-preceptor went to the forest for performing 'tapas', Palyānaic celkeḷu Kuṭṭuvan, followed his example, himself giving up active life (Pati.pa.3).

Neṭumānañci - Kurunila maṇṇaṇ (A great chieftain)

A munificent patron and warrior. Auvaiyār said to him once: "Like the prattle of children

neither sweet like yāl music, nor meaningful but delightful to the father, my words also are addressed to you as you have been gracious like a parent to me" (Puram.92). Once the sage-poetess grew angry with him when he for some reason or other, delayed his gifts to her (Puram.206). "He shared his food with others, though he was very rich; like the fire-drill kept in the eaves of a house, he could conceal his potential strength when required; he could blaze forth furiously like wild fire when it was necessary to do so," sang Auvaiyar in his honour in Puram.315.

Neṭumital - Kurunilamaṇṇaṇ (A petty chieftain)

The given name of Atiyamān Neṭumānañci. Kaḷāṅkāyḷkaṇṇi Nārmuṭiccerāl invaded his fertile land with never-failing yield, with a huge elephant brigade, and destroyed his country and also Neṭumital (Pati.32).

Neṭumoli - Vañcinam (Vow)

The country of the King who had vowed to destroy his foes, resembled the haunt of fierce tigers, avoided by the shepherd and his flock (Puram.54:9).

2. Mikkūrṇam (Praise/self-boasting)

Mūlaṅkilar praising Pāṇṭiyan Kīrancāttan said that he would stand as a bastion of support to weak-hearted men, who forgetting their boastful words before the battle, began to flee from fear (Puram.178:9). Falsifying the boastful words of Mōkūr Paḷayan, Kaṭalpiṟakkōṭṭiya Ceṅkuṭṭuvan cut off the trunk of his guardian neem-tree to be made into a war-drum (Pati.44:15). The foster-mother sadly said: "Are the small feet of my daughter, who has gone away with her lover, without caring for her companions and my lf, escaping the strict watch of h r

well-praised father, capable of walking across the hard desert tract?" (Akam.17:7).

Neṭuvenṇilaviṇār - Pulavar (Poet)

As he has glorified the white moon in his only poem in Kuruntokai (47), this poet has been called 'Neṭuvenṇilaviṇār'. The maid addressing the moon, indirectly tells the hero that his clandestine meetings under the moon-light are not advisable and thus urges him to expedite his marriage with the heroine.

Neṭuvēl - Neṭiyavēlē (Vocative for the lofty Lord Murukan)

A devotee was guided by another, to adore Lord Murukan hailing him as the awe-inspiring lofty lord, who protected suppliants who came to him by giving them what they desired (Muru.273).

Neṭuvēlātan - Vēl (A vēlir chieftain)

The town of Pōntai, prosperous and well-guarded, belonged to this vēlir chief called 'Neṭuvēlātan' (Puram.338:4,5).

Neṭuvēlāvi - Vēl (A Vēlir chief)

Potini mountain belonged to the Vēlir chief Neṭuvēlāvi adorned with flower wreaths and valiant like lord Murukan; he defeated the Maḷavas with their fierce cavalry (Akam.1:1-4).

Neṭuvēl - 1. Murukavēl (Lord Murukan)

In the wide lovely sea-front at Tirucentūr loved by the white-crested foamy billows, Lord Murukan is enshrined (Puram.55:17-19). Travellers, with the courage of Lord Murukan seated under the katampa tree, moved along the paths leading to Toṇṭaimān Ilantirayan's country (peru.75,76). The ground bespattered with the blood from the head of the elephant

hit by the hero's arrow, looked like the arena of a frenzied dance by women, with a lamb offered in sacrifice to Lord Murukan (Kuru.170-170). The sun set in the west, while a flight of cranes was seen in the muddy sky like a rope of pearls on the chest of Lord Murukan (Akam.120:1-5). Nallaccutanār adored Lord Murukan thus in his poem: "Divine child adored with bright jewels! Your shrine at Tirupparaṅkunram is full of fine odours of the incense offered to you, oh, lofty Lord Murukan, seated under the katampa tree with wheel-like flowers" (Pari.21:53).

2. Tirumāl (Lord Tirumāl)

Kaṭuvan Ilaveyinaṇār hailed Lord Tirumāl as the lofty lord with six hands (Perhaps in his manifestation as Dattatreya - Note by Dr. U.Ve.Ca).

Neti - Celvam (Wealth)

The hero said: "Heart! As I have been overcome by the charming looks of my beloved, I shall not come with you, even if vast wealth, seven times as large as the earth itself used as a measure, were to be given to me" (Nar.16:8).

Ney - 1. Koluppu (Fat/cow's ghee)

Neṭṭimaiyār eulogised Mutukūṭumip Peruvalūti thus: "Which is more numerous -- the sacrifices performed by you with smoke rising from the ghee poured as libation into the fire -- or the men who lived ignoble lives after being defeated by your armies?" (Puram.15:15,19). Āvūr Mūlaṅkilār blessed Viṇṇantāyan the patron thus: "May you live long in prosperity, your sacrifices numberless with the ghee poured by you putting to shame water in its flow, your reputation excelling the earth itself" (Puram.166:21). Villiyātan was unrivalled in

his charity; he relieved the hunger of suppliants who came to him by giving them rice cooked in fragrant ghee in the morning (Puram.379:9). Palyānai celkelu Kuṭṭuvan was eulogised by the poet Pālai Kautamaṇār as the victorious lord, in whose sacrifices to the Gods, ghee was poured as libation, and in whose kitchens, ghee was used plentifully to cook meat (Pati.21:13). The sensible cowherdess, instead of buying nuggets of gold in exchange for the price of the ghee sold by her, would get good milch-cows and she-buffaloes (Peru.164). Toddy was distilled in every field, while under every tree a sheep was killed so that the houses in Maturai were boisterous with the noise of mutton being roasted in ghee (Matu.756). The bat had dark wing that looked as if a piece of skin had been soaked in ghee (Akam.744:1). The maid said: "May the servant who brought us news of our lord's well-being, get food with sauce of quail's meat cooked in ghee" (Kuru.389:1). The heroine after child-birth lay on her bed in her house, where white mustard mixed with ghee was strewn everywhere (Nar.370:3). The waves of the flooding river Vaikai, cast on the banks, pepper-vine, sandalwood and foam resembling blobs of curd when churned for making ghee (Par.16:3).

3. Eṇṇey (Oil)

Peruḥkunṇūr Kīlār said to Pēkaṇ: "Lord of the Āviyars! The only gift I will cherish from you is for you to go to your wife so that her un-combed tresses without any oil, become bright again and with flowers adorning them" (Puram.147:6). At midnight in the war-camp of the monarch, women armed with daggers, went round trimming the lamps and feeding oil to them from oil-cans (Mullai.48). As the flowers of the red silk-cotton tree fell like

sparks from an oil-lamp, what was left of them on the branches looked like stars in the dawn-sky (Akam.17:20). Eventide came on, distressing to separated lovers, while women poured oil into lamps and lit them (Kuru.398:4). In the wilderness, from every branch from which the bats flew unable to bear the cold dew-drops fell like sparks from the wick of an oil-lamp (Nar.279:4). The maid asked the hero: "My lady's distressed eyes shed tears like drops of oil let fall by the wick of a lamp; will it be possible for her to recover their flower-like beauty after you return from abroad?" (Kali.15:21). Women, their hair well-combed after applying oil, rode on elephants to the river Vaikai for bathing (Pari.Ti.2:13).

3. Tēn piḷivu (Honey)

People selling honey and tubers exchanged them for fish-fat and toddy (Poru.214). Bees hummed like yal-music from the garland of honeyed-flowers, though they were chased repeatedly by women (Pari.11:24).

4. Koluppu (Fat/grease)

In the sea-front slumbered the fishermen by the light of the shell-lamps fed with fish-fat, after they had piled up the fish they had caught from the sea into heaps on the shore (Nar.175:3). Storks stood like a line of infantry on the shore waiting to prey on fish with plump heads full of fat (Nar.291:2).

5. Veṇṇey (Butter)

Dawn in the hamlets was noisy with the sound of pots of curds being churned for butter, by cowherdesses (Nar.12:3). The hero said to the heroine: "Your village is within hearing distance of the sound of women churning curds for butter; stay this afternoon with me in the

grove and go home in the evening"
(Kali.108:35).

6. *Punṇaikkāy ney* (Oil from *punṇai* kernel)

From every branch of the *punṇai* trees, hung
punṇai fruit, their kernels full of oil
(Nar.278:5).

7. *Puḷuku* (Civet)

Women went to bathe in the river Vaikai carry-
ing syringes of water perfumed with civet, and
hornpipes full of dewy and fragrant water
(Pari.6:34).

Neyttor - *Kuruti* (Blood)

When the deity dwelling in the war-drum was
offered a sacrificial oblation with blood and
toddy, while goblin-maidens and ants did not
dare to touch them, the crows and vultures con-
sumed them (Pati.30:37). The red-soiled tract
carpeted by mahua flowers, looked like blood
with blobs of fat floating on it (Akam.9:9).
The wilderness had hazardous paths where the
vultures with blood-red ears called out at the
foul stench from the pile of rocks covering the
bodies of slain wayfarers killed by bandits
(Aink.335).

Neytal - 1. *Neytarceṭi* / *Oruvakai nirppu* (A kind
of plant/white water-lily/blue-lily).

Tonti city with its grove by the sea was
redolent with the fragrance of the garland on
Kōtaimāraṇ's chest, and the water-lilies
blooming in the backwaters (Puram.48:3). In
the land of Mūvaṇ, reapers of paddy from the
fields where also the *neytal* plant grew, quaffed
toddy from cups of water-lily leaves, and
danced in tune with the sound of the waves
(Puram.209:2). In the grove by the sea, the
stork perched on the branch of the *punṇai* tree

after searching for prey beneath the green
leaves of the dark-petalled *neytal* plants
(Pati.30:2). The land of Karikārperuvaḷattān
was fertile and prosperous in all its tracts:
fishermen sang the ditties of hillmen while the
hunters wore wreaths of *neytal* flowers; men of
mullai tract intoned songs in *marutam* mode,
while people of *marutam* tract spoke in praise
of the forest-lands (Poru.217-220). Bees
haunted the tank where the lotus bloomed
along with honeyed *neytal*, the bluelily and
white water-lily (Matu.250). The maid said to
the hero: "Lord! You must be undertaking
something great indeed, if you were to think of
leaving my lady with her mascara'ed eyes
resembling *neytal* flowers, in tearful grief"
(Akam.10:5). The hero said: "As the young
woman with leaf-garment made of the leaves of
the dark *neytal* blooming like eyes in the back-
waters, bowed her head a little while looking at
me, I was much afflicted" (Akam.230:2). In
the water-front, the stork on the branch of the
punṇai tree, sated with fish, would long for the
neytal and ears of paddy corn as food
(Kuru.296). The hero said: "May the mother
who bore this damsel, attain the greatness of
Toṇṭi city, of Poraiyaṇ in whose land the *neytal*
blooms like eyes, on its thick stem, as it was
brought by reapers of paddy along with the
sheaves to the threshing floor" (Nar.8). The
maid said to the heroine: "When the lord of the
ford, adorned you with a garland of tall *neytal*
flowers with thick stalks, this village did not
know about it" (Nar.138:6). The maid said to
the mother: "The chariot of the lord of the
coast who is the only remedy for your
daughter's malady, has come at last crushing
the *neytal* and the *atumpu* creeper (Aink.101:3).
The hero said rapturously: "She who dwells
ensconced in my heart has teeth like pearls of

Korkai where the *neytal* grows; she has coral lips and sweet speech" (Aink.185:1). When a certain woman held to her lips toddy to warm her after she had sported in the river, her eyes resembled blue-lilies; when she had quaffed it, they resembled *naravam* flowers (Park.7:62).

2. *Cāpparai* (Funeral-drum)

Paṅkutukkai Nankaniyār advises monarchs thus: "When the funeral drum beats in one house, from another the joyous sound of wedding drums are heard; some rejoice in union, others suffer at parting; therefore in this painful world, do only good when you can" (Puram.194:1).

3. *Neytal nilam* (littoral areas/maritime tract)

In the littoral tract by the sea, the screwpine bloomed like a swan, the *cerunti* flowered all a gold; while the water-thorn blossomed like sapphire and the *punnai* like pearls (Ciru.151). The heron parting aside the water-lily flowers in the backwaters in the *neytal* tract, would prey on fish and then rest in the young grove by the sea (Aink.186).

4. *Kaḷarnilam* (Saline tract)

In the wilderness, the antlered stag lay wearily on the ground like persons hurt by arrows, not coming to drink the water in the small hollow in the saline tract, thinking of its mate killed by a hunter, while its young fawns frisked by its side (Akam.371:7).

5. *Ōr Enṇuppeyar* (An astronomical number)

Lord Tirumāl is hailed as the primordial One who manifested as the great Boar to lift up the earth-maiden from the ocean after long aeons of Time had passed, as indicated by the astronomical numbers called *neytal*, *kuvalai*,

āmpal, *caṅkam*, *kaṁalam*, and *veḷḷam* (Pari.2:13).

6. *Tiṇai* (A genre in *cankam* poetry)

One of the five *Tiṇai*'s or genres in poetic convention, assigned to the maritime tract with its own peculiar characteristic features, birds, animals, deities and way of life. Sorrow at the parting or separation of lovers is its natural theme.

Neytallaṅkāṇal - Ōr Ūrppeyar (Name of a town)

Ūṇpoti Pacuṅkuṭaiyār blessed Ḥaṇḍicēnni as the noble Lord of Neytallaṅkāṇal with ever-expanding fame who never had to regret any of his actions. (Puram.10:12).

Neytavai - Totuttavai (Woven garlands)

With different kinds of flowers of many hues, arranged, strung together and closely woven into garlands of varied sizes, Tirupparaṅkunram looked radiant like the sky at dawn with clouds of various colours (Pari.19:80).

Neytarkārkkīyar - Pulavar (A poet)

Perhaps named after a sage of the name Kārkkīyar, this poet has composed two poems in *Kuruntokai* (55,212), both set in *neytal* genre. The maid speaks in the hearing of the hero, that the heroine would die in a few days if the hero did not marry her soon. In the second poem the maid speaks on behalf of the hero recommending him to the heroine's favour.

Neytarkārkkīyan - Pulavar (A poet)

A variant reading for 'Neytarkārkkīyar'.

Neytarkarkkiyar - Pulavar (A poet)

A variant reading for Neytarkārkkīyar.

Neytar_{cāy}tuytta āvūr kilār - pulavar (A poet)

Belonging to Āvūr and to an agriculturist family, the given name of this poet is not known. In the only poem by him in Akananuru (112), the maid tells the hero to expedite his marriage with the heroine, giving various reasons for it, like the hazards he has to face while coming to the night-tryst, the anguish of the heroine in his absence, and his own desire for her.

Neytar_{rattānār} - Pulavar (A poet)

Tattanar being his given name, is called Neytar_{rattānār} to distinguish him from others of the same name. He might have belonged to Koṭiyūr. In his poem in *pālai* genre (Akam.243), the heroine describes the unbearable cruelty of the cold northwind while she is in anguish at the separation from the hero. In Nar_{ṛinai} (45) the maid persuades the heroine to meet the hero in a tryst by night. In Nar_{ṛinai} (130) the heroine refutes the maid who had consoled her to be patient till the hero returns.

Neṛinci - Cow'sthorn See Nerunci.**Nerūnci - Nilattil vaḷarum oruvaḱaic ceṭi** (Cows'-thorn plant)

As the golden flowers of the cow'sthorn plant in the desolate place turned towards the sun, the bowls of the poor suppliants turned towards the chest of Koṅkānam Kilān (Puram.155:5,6). The country attacked by the furious men of Palyānai celkelu Kuṭṭuvan, became a wilderness covered by sponge-gourd and cow'sthorn plants, like a city afflicted by Lord Murukan (Pati.26:10). The heroine said to her maid: "My heart is in distress as my good lord capable of giving happiness has caused pain

even like a cow'sthorn plant with fine flowers also produces sharp thorn" (Kuru.202).

Nerunal - Neṛru (Yesterday/the day before)

Kapilar said to Pēkan: "Yesterday when we were singing the praise of your mountain and yourself, your queen stood in tears on hearing it" (Puram.143:7). Birds would not refrain from going to the banyan tree where the deity dwelt, just because they had eaten its fruit the day before; the nature of suppliants was also like unto that (Puram.199:2). The hero said: "As our clandestine union unknown even to spirits, became a matter for public gossip, my beloved came into my arms yesterday as if she was bathing in the river Kaviri and embraced me" (Akam.62:11). The maid said to the heroine in the hearing of the hero: "Yesterday, you and I did nothing secret except driving away the bees from the flowers in the grove; none can say we did any wrong either; somehow, our good mother has not asked us to go out to cull *neytal* flowers" (Nar.27:1). The heroine said to her hero: "Yesterday you had amorous dalliance with a woman in the grove; but the gossip that arose out of it, has become greater than the chorus of the *kuyils* from *kurava* trees in summer" (Aink.369).

Nerunai - Nerunal (Yesterday/the day before)

Tumpai Cokiṇānār pathetically refers to the death of a patron: "But yesterday, he needed much space to share his food with his many guests; today, as he is no more, a small space of the size of a winnow, cleansed with tears and cow-dung, is enough to offer food to his manes" (Puram.249:7). The maid said to the hero: "You had sported in the river with your paramour yesterday; but the gossip that arose from it is greater than the boisterous shouting

of the victorious soldiers of Karikālan when he vanquished the two great monarchs along with their eleven auxiliary vēḷir chieftain" (Akam. 246:7). The maid said to the hero on his return to the heroine's house: "My lady's eyes have become agitated and tearful since she heard that yesterday you wronged her by staying with a hetaera, lovely like Evvi's properous town called Nīlal" (Akam.366:4). The maid said to the hero: "Lord of the shore! Broken are the anklets of my lady who played with you, her garlands and wreaths getting crushed and her bracelets coming off her hands; therefore it is up to you to do what is necessary to set things right" (Nar.366:8). The hero's concubine ironically said: "The hero's make-up is better today than it was yesterday, with wreaths and garlands of blue-lily, *aniccam* jasmine and *naravu*" (Kali.91:41).

Neruppu - Ti (Fire)

Viccikko was hailed by poet Kapilar as the chieftain with the fierce tusker that raged victoriously in the battle-field, and a tall fiery spear covered by gore. (Puram.200:6). The bank of the river resembled fire as it was covered by the red flowers of the *palas* tree and the river-portia tree shaken down by women culling tender leaves, sprigs and blooms from them (Pati.23:20). In the cold season when the north-wind blew spraying mizzle, everyone avoided the cold water from the narrowmouthed pots; but warmed themselves at the fire in the censers (Netu.66). The fresh flowers blooming in the wood, covered fully the back of the pig slumbering upon the sands beside a small bush, its small eyes bright like fire (Akam.84:6). The maid said to the heroine: "It will be good if the hero does not come today, making our heart

cool like fire put out by water, as my mind will ever be thinking of the hazards along his route" (Nar.154:9).

Nel - *Uṇavuppaiyir* / *Tāṇiyam* (A food crop/paddy)

Farmer's women filled up with fine paddy, the baskets in which the hunter had brought her venison, and the large pot in which the cowherdess had brought curds; such was the fertility of the Pāṇṭiya country (Puram.33:5). The village was fertile with rich yield of paddy, where the male sparrow dwelt happily with its mate in its well-made nest, after eating the paddy-rice grown in big fields luxuriant with paddy-crops, where the reapers sharpened their blunted sickles upon the backs of tortoises in the mud, mistaking them for rocks (Puram. 379:3,4). In the fertile village, people fed sumptuously on the fine well-pounded paddy cooked with the sour mangoes, and fat pieces of *varāl* fish and shark (Puram.399:1-3). In the fertile land of Kaḷaṅkāykanṇi Nārmuṭiccēral, the storks stood waiting for their prey, from the fields where paddy had grown luxuriantly so that their stout stalks looked like bamboos (Pati.32:13-15). Celvak kaṭuṅkō Vāliyātan with blemishless heart gave as permanent gift to his preceptor, the village of Okantūr where superior paddy grew, intended to be used as oblation in holy sacrifices (Pati.Pa.7:9). In fertile Cōḷa country were heard the cheerful noises of farmers reaping paddy and cutting sugarcane, after eating sweet drupes of jackfruit along with the fruit of the bitter-gourd (Poru.190-194). The minstrels were directed and guided thus by another: "If you stay in the rich town where hunger was not known, you will be fed fine rice cooked with roast chicken" (Peru.253-256). In the fertile village, buffalo-calves slept in the shade of paddy-bins, after eating dried

sheaves of fine paddy (Pat.13). In the wilderness, the rocks were so hot owing to the scorching rays of the sun that the paddy poured on it became immediately parched (Akam.1:13). The village was so fertile that sugarcane was placed under the wheels of carts bringing toddy for the reapers of paddy from the watery fields where also the lotus grew, so that the carts did not get stuck in the slush (Akam.116:2). The sound of the kettle-drums beaten by the reapers of fine paddy, scared away the birds in the flowery ponds nearby (Akam.204:10). The maid said to the hero: "Lord! Why don't you stay in our village today before proceeding further? Your horses can eat the porridge made from the flour of fine paddy-rice got in exchange for fish, mixed with curds; we shall adorn you with the fragrant paste of sandalwood from Potiyil hill" (Akam.340:14). The heroine was fair like Tontti port, where women engaged themselves in playing games leaving their pestles with which they had pounded beaten rice upon the ridges of the field with luxuriant ears of paddy-corn (Kuru.382). The hero came to marry his beloved, anxiously looking forward to his arrival, even like midnight rains to paddy crops with ears of corn that had been withering for want of water in a universal period of drought (Nar.22:10). In the fertile village of the hero, scabbard-fish rolled beside the sheaves of paddy-crop that shook the flower of the plantain-tree hanging at the end of the bunch of bananas (Nar.400:1-3). The hero was the lord of the village where the buffalo cutting off its tethering rope, grazed at dawn in the field of paddy with long ears of corn (Aink.95:2). The concubine of the hero said to him: "Your rare visits once a year, is distressing and of little benefit to us, like just a few showers of rain to a field awaiting a heavy

downpour, in time for the ears of corn to ripen fully" (Kali.71:24).

2. *Mūṅkil nel* (Bamboo grain)

Pāri's Parampu country had a four-fold fertility; with bamboo producing grains, the jack with ripe fruit, the sweet-potato from the ground, and the honey dripping from the honey-combs on the hill (Puram.109:4-7). The millet had big ears of corn looking like the curved trunk of an elephant resting on its tusks, after it had struggled to bring down the bamboo with mature grains (Kuru.35). Vaṭukars ate off teak leaves, fine paddy-grains cooked with curds and meat of the deer left behind by a tiger (Akam.107:6-8). In the desert-tract, the grains shaken from the bamboo as the male monkey leapt from it, fell upon the hot rock and got parched immediately (Akam.767:10-12). The elephant that had eaten the white bamboo-grains slumbered in the odorous hill-side (Nar. 7:9). The maid said to her mistress: "Let us sing the husking song as we pound the bamboo-grains in the rocky mortar with elephant-tusks as the pestles, and sift the grains with the broad leaf of the colocasia as the winnow" (Kali.41:3).

3. *Malainel* (Mountain-paddy)

While the female monkey digging into the jack-fruit, ate the fleshy drupes throwing aside the seeds, the hill-woman pounded mountain-paddy, singing in praise of her father's hill-tract (Nar.373:3-5). The maid said to the heroine: "Let us pound mountain-paddy in the rocky mortar with sandal-logs and the tusks of the elephant that slew a tiger, as the pestles, and sing of our lord of the hills, as when we adore Lord Murukan" (Kali.43:3-5).

Nelli - *Ōr vakai maram* (A rare gooseberry tree)

Auvaiyār said in grateful praise of Atiyamān āñci: "You gave me the rare fruit of the small-leaved gooseberry tree that confers longevity, without revealing its great virtue" (Puram.91:8-10). Atikaṇ gave to Auvaiyār the sweet fruit of the nectarean gooseberry tree growing in the flowery slope of the mountain, instead of himself benefitting from its divine virtue by consuming it (Ciru.100).

2. *Ōrvakai maram, atan pulippuṭaiya kāy* (The common gooseberry tree-its fruit)

The village was hedged around by gooseberry trees, whose fruit were eaten by wild-cows, the seeds lying scattered all over the courtyards of the houses (Puram.170:9-11). In the hill-side, gooseberries round as marbles lay scattered on the rocks like the round dice collected by urchins for playing (Akam.5:8-10). The rabbit had fine hair and small eyes round like the fruit of the small-leaved gooseberry tree (Akam.284:1-2). The rocky hillside was overgrown with bamboos and tall gooseberry trees (Akam.385:4-8). In the grove, the bat hung suspended from the bamboo, after feeding on sweet mangoes and sour gooseberries (Kuru.207:4). Urchins in the hamlet played games with gooseberries as dice, marking off an arena under the shade of the neem tree (Nar.3:3-5). On seeing the young lovers like *makaṇril* birds, resting in the shade of the *veṅkaṭampu* tree refreshing themselves with green gooseberries, wayfarers commented sympathetically about them, wondering who they were (Aink.387:1-3).

Nerram - *Kāyntularnta kāy* (Dry pod)

The dry pods of the sirissa trees in the forest sounded like the drum beaten by a female dancer

(Akam.151:8-10). In the desert-tract, the dry pods of the *vēpālai* tree, resembling pin-cers, sounded like a cataract rolling down (Nar.107:3-5).

Nerri - 1. *Koṇṭai* (Crest)

The hen afraid of the jungle-cat in the dark, drew comfort from the presence of the cock with a crest red like *palās* flowers (Puram.326:6). In the rainy season, the peacock with a crested head, after feeding on the ears, of common-millet corn, perched upon the branch of Kuruntam tree, its lovely fantail spread out, uttering joyous cries like women shoing parrots away from a field (Akam.194:10-12). The bantam-cock had a crest crimson like the dense cluster of the red glory-lily flowers (Kuru.107:2).

2. *Nutal* (Forehead)

The hero desired amorous union with his wife drawn by her charming appearance after she had cooked fine food with meat fried in ghee to entertain the guests to dinner, her lovely forehead stained with smoke and fine drops of perspiration after the work (Nar.41:7-9). Herdsmen sent into the arena, a black bull with a white mark bright as the conch of Lord Tirumāl, and other bulls (Kali.105:9,10). A certain woman with blue-lilies fixed behind her ears, looked as if she had four eyes, while another placed a red vermilion mark on her forehead, which resembled the fiery eye of the Goddess of Victory (Pari.11:98-110).

3. *Ucci* (Top)

Pukār city had tall mansions with high walls with fish-flag fluttering from the top, that seemed to touch the very heavens (Akam.181:20-21).

Nerri imaiyā nāṭṭam - *Nerrikkaṇ imaiyāta kaṇ-ṇaiyuṭaiya civaṇ* (Lord Civa with unwinking eyes)

Lord Indra, king of the celestials, sought and obtained a boon from the great God Civa with unwinking eyes at the time of his union with the Goddess (Pari.529,530).

Nerri - *Kāyntularnta kāy* (Dry pod with seeds)

In the hamlet, the wild-cow slept with its calf upon a bed of the husks and the shells of the long, dry pods of the greengram, resembling the dark horn of the buffalo (Puram.297:1-3). In the desert-tract upon the rocks, lay scattered the dry pods of the cassia tree with bright clusters of flowers (Akam.115:10-12). In the wilderness overgrown with bamboo, the bright dry pods of the sirissa tree shaken by the wind, sounded like the drum-beat when the rope-dancer was balancing himself on the rope (Kuru.7:4-6).

Neri - 1. *Olukkam* (Path of virtue / righteous way)
Murāṇciyūr Muṭinākarāyar blessed Cēran perun-cōrruutiyaṇ Cēralāṭaṇ that he might be ever resplendent surrounded by his wise counsellors and officers, even if milk were to turn sour or the Sun to lose its brightness or even the Four Vedas to swerve from their righteous path (Puram.2:18). Cōlaṇ Karikārperuvalattāṇ had, before he died, performed many holy sacrifices with the help of learned brahmins in his court well-versed in the scriptures, who took the path of virtue (Puram.274:4). The maid said: "Oh cloud! will you pour rains on our millet-field, or will you just stop with thunder and lightning bright like the unsheathed swords of warriors fighting for their righteous monarch unswerving from the path of virtue?" (Akam.188:3-5). The maid said to the heroine: "If you think of

favouring our lord with your love, know this: he is not a kind-hearted person who follows the path of virtue laid down by learned and noble men" (Nar.233:7-9). The poet adored Lord Murukaṇ thus: "Lord Kumara who liketh the loving bouderie of your chaste wives ever treading the path of virtue! We only pray to you that we may ever be blessed to dwell at your divine feet!" (Pari.9:81).

2. *Puravital oṭitta pū* (Flower with calyx broken off)

Women wore on their waist, swaying leaf-garments made with the fully blossomed *kuvalai* flowers from the deep pool with their outer petals broken off (Puram.116:2,3). Farmers' women wore in their hair, the fully bloomed *kuvalai* flowers with their outer petals broken off, and leaf-garments made of the inner petals of the water-lily (Pati.27:2,3). As the cowherdresses stood adorned with garlands made from the fragrant flowers without the outer petals, the herdsmen leapt boisterously into the bull-ring (Kali.105:25,26).

3. *Olunku* (Order)

The poet said of Malayamāṇ Tirumuṭikkāri that those who went to him singing the praise of the Lord of the Mountain with cataracts sounding in a regular order, would not return empty-handed (Puram.124:2-4). On the water-front bloomed the *neytal* flowers unfolding like a heap of sapphires spread out, which were crushed underfoot by fishermen returning along their regular paths to their houses in the evening after drinking toddy obtained in exchange for the fish caught by them (Nar.239:4-6). On the shore, birds of different shapes rested with their mates, looking like the regular line of tus-

kers tethered to posts by the Pantiya monarch (Kali.132:4-6).

4. *Vali* (Path/way)

The path trodden by Āy the munificent patron was the righteous way of noble men; he was no trader who did good with an ulterior motive to earn merit for the other world (Puram.134:2-4). Under a wise king who knew the right way to get revenue, the country would prosper and yield much wealth (Puram.184:3-5). Warriors engaged only in plundering riches from enemy-territories, hewed long paths through rocky tracts (Pati.19:1-2). Salt-merchants went from place to place by long pathways, selling the salt carried by them in their carts drawn by sturdy bulls (Peru.65). The minstrels were directed and guided to rest in rocky caves on their way by night and then rise at dawn to proceed on their journey along the right path (Malai.258). The narrow rocky pathway was dangerous to wayfarers, with its sharp gravel-stones, along which the tiger dragged the boar killed by it to sate the hunger of its gravid mate (Akam.72:16-18). The jungle was full of forked ways, where the tiger listened intently to the voice of the stag, as it waited for a suitable prey to feed its mate, the tigress with its litter of three cubs (Akam.147:7-9). The narrow path lay through hillocks where the male monkeys climbing the *vēṅkai* trees called out to their tribe (Akam.205:22). The heroine said: "May the wood become lovely with the white fragrant flowers of the *nuṇā* trees carpeting the red-soiled narrow pathways, so that my lord may rest under its shade before resuming his journey" (Akam.345:17). The heroine said to her maid: "Like the calves looking towards the village- common for their dams that had left for pasture along many paths in the morning, I

suffer as I await the return of my lord from a far country" (Kuru.64:1-2). Billows wiped off the tracks made by the bent-legged crabs with their sharp claws on the wet sandy beach (Kuru.351:2-4). The maid said to the hero: "Lord! After you had come, unmindful of the hazards on the narrow rocky pathway overgrown with bamboo, and made love to my lady and left, our good mother, seeing the bees buzzing around her arms, asked if they were so attractive to bees ever earlier?" (Nar.55:1-3). In the desert-tract, the wayfarers were put to difficulty as the old paths beside the thorn trees were hidden by the dust raised by the tusker kicking the earth with its feet (Nar.302:7-9). The maid requested the hero to avoid coming by night along the jungle-path haunted by the wild-elephant (Aink.282:4-5). The hero left the heroine, in order to earn wealth from abroad, unmindful of the hazardous path difficult to traverse in summer (Kali.150:16).

5. *Muṭakkam* (Bend, curve, curl)

The poet Peruñcittiraṇār said that his body was consumed by hunger, as it had not seen cooked rice for a long time, his belly lined with many a wrinkle (Puram.160:5-7). The maid said to the heroine: "Friend! Our lord has hastened here to wipe your tears; let bracelets adorn your hands again; on your curly locks, wear again wreaths of flowers!" (Akam.269:1-3). The heroine said to her companion: "Friend! In the country where my lord is sojourning, in the rainy season when the cassia blooms like my own sallow skin, will he not perhaps come across a lone stag with curved antlers, separated from its hind like himself?" (Kuru.183:3). The heroine had a lovely complexion with curly tresses fragrant like the odorous breeze blowing over the woods of

munificent Ori (Kuri.199:3-5). The black he-buffalo with curved horns, stamped under its feet and crushed the water-lily in the pond (Aink.91:1,2). The maid said to the heroine: "My friend with mascara'ed eyes! Remembering the day of his return, and keeping his promise, look, our lord has come driving fast his chariot so that the braids of your curly tresses could be plaited again" (Kali.33:28). The poet hailed Tirupparāṅkuṇṇam as ever-prosperous with its springs flowing along in winding ways, though the heavens may cease to pour on the earth (Pari.8:127-128).

6. *Muraimai* (Principle)

After the army of the king had defeated the enemies, battle-sacrifice was performed on the field, with the goblin-cook who knew the method of cooking the sacrificial food with flesh of the slain men (Matu.36). The chariot of the hero was driven by a charioteer expert in his craft, the sound of the bells tinkling from the necks of horses swift as the wind, with the gait prescribed in the texts of equine lore (Akam.314:7-9). Brahmins with minds free from evil thoughts, went along the track, the water-vessels suspended from hoops, their trident-staffs in hand according to their custom, in the shade of their umbrellas held over their heads (Kali.9:2-4).

7. *Aral* (Wavy like fine sand)

The cowherdess with hair wavy like fine dark sand, carrying upon a flowery load-pad a pot of curds after churning butter from it, walked

along the street, her ears adorned with pendant (Peru.162).

8. *Naṭappu* (Conduct, practice)

The bard blessed the monarch that he might live prosperously, with Kōcars and the petty chieftains and the five great groups in his court, following the traditional practices, while the assembly of wise men praised his righteousness (Matu.773-775).

9. *Pū* (Flower)

The heroine said: "Her leaf-garment of white water-lily flowers with unbroken petals, bouncing against her thighs, the hetaerae will come to see my lord; pitiable indeed is my plight" (Kuru.293:4-6).

10. *Curam* (Tract)

The river Vaikai was blocked by men and women while bathing, even like the relatives of the heroine stopping and fighting with the hero, and his troop in the tract, while he was eloping with her (Pari.11:15-19).

11. *Pōkku* (Passage)

Devotees prayed to Vaikai with its cool passage through Maturai city, that they might be blessed with its friendship in the next birth also as in this (Pari.Ti.3).

Nenna - *Nērru* (Yesterday/Dat before)

The heroine said to her maid: "Yesterday, the village-folk spread gossip that I was the woman of the lord of the ford; my mother on hearing it, asked if me it was true" (Aink.113:1,2).

Nē

Nēe - Īram (Kindness)

Pāṇṭiyaṅ karuṅkai olvāṭ perumpeyar Valuti came of the Pāṇṭiya line of kings known for their kindness (Puram.3:4,5).

Nēmi - 1. Tēr Urulai (chariot-wheels)

Nalliykkōṭaṅ gave to solicitors of gifts chariots with wheels bright like the moon in the sky (ciru.253, 261). The Moriyars hewed a path through the rocks in order to facilitate the passage of their chariot-wheels, when they invaded Mokur, in order to subdue paḷayan, its chieftain (Akam.251:10-14). The *neytal* flowers became shortened when their petals were broken by the sharp edges of the chariot-wheels of the hero, with golden rims (Kuru.227:1-3). The wheels of the hero's chariot thundered over the highplaces in the desert-tract (Nar.394:6,5).

2. Ālippaṭai (The Weapon\Discus)

The cloud after sucking the waters of the sea rose into the sky even like lord Tirumāl, with the discus whose stature grew higher and higher after Mahābali poured the holy water onto his palm to confirm his gift of three feet of space (Mullai.1-5). Lord Tirumāl, with the weapon Discus that afflicted the demons, is the Protector of the world (Pari.13:6)

3. Āṇiccakkaram (Wheel of administration)

Yānaikkatcēy māntaraṇcēraḷ Irumpoṛi maintained the great tradition built up by the Cera kings whose writ and just wheel of administration ran throughout the world (Puram.17:7,8).

4. Kaṭal (sea)

The hero came to the wedding house adorned with the wreath of the cool flowers of the *neytal* swaying with its leaves in the dark backwaters flooded by the sea (Akam.410:20-23).

5. Cakkaravāḷamalai (Cakkaravāḷa mountain)

Many are the mountains known to reputed scholars; like the Cakkaravāḷa mountain beyond the ken of intellect, that supported the earth (Pari.15:1-4).

6. Nāṇmīṇ tārakai ākiya cuṭarccakkaram (The celestial sphere)

Person who visited the picture-gallery in the hall in Tirupparaṅkunram sacred to Lord Murukaṅ stood admiring the celestial sphere painted there showing the position of the sun and its planets and the stars in the firmament (Pari.19:46,47).

Nēmiyaṇcelvan - Tirumāl (Lord Tirumāl with His Discus)

The cloud with its lovely bow with iridescent hues, rose into the sky like the garland adorning the chest of Lord Thirumal with His radiant Discus, and poured rains to foster the earth (Akam.175:14- 18).

Nēmiyavai - Cakkarappaṭaiyiṇai uṭaiyai (Tirumal)

The vēdas speak of Lord Tirumāl as the one with the right-whorled conch and the victorious Discus (Pari.15:59).

Nēmiyān - Ālippaṭiyai uṭaiya Tirumāl (Lord Tirumāl with the Discus)

Herdsmen shut up in the byre, black bulls with marks on their foreheads bright as the conch blown by Lord Tirumal with his Discus (Kali.105:9,10). Evening grew dark like the complexion of Lord Tirumāl with the Discus excelling in war (Kali.119:3).

Nēmiyai - Ālippataiyai utaiyai (Tirumāl)

Bards adored Lord Tirumāl as the One with the weapon Discus that destroyed the lives of all foes (Pari.4:9).

Nēmiyār - Āṇaiccakkarattaiyuṭaiya Aracar (Rulers)

Even kings, whose wheel of administration ran throughout their lands, shed tears on seeing the heroic soldier cut to pieces in the battle-field (Puram.270:3,4).

Nēmiyōṇ - Ālippataiyaiyuṭaiyu Tirumāl (Lord Kaṇṇan with his Discus)

Poet Kārikkaṇṇaṇ sang thus about Cōlan kūrāppalli tuñciya peruntirumā Vaḷavaṇ and Pāṇṭiyaṇ velliyampalattut tuñciya Peruvaḷuti: "Is there a more beautiful sight than the two of you seated together like the two Great Gods standing in one place, Lord Balarama of the milk-white complexion, with His palmyrah flag, and Lord Kaṇṇan of the blue complexion with His mighty Discus? (Puram.58:14-18).

Nēr - 1. Ottiruttal (likeness \ equality)

Player - minstrels carrying bundles containing their musical instruments, of equal weight hanging from a pole on their shoulders, went to the patron Naṇṇaṇ Vēṇmāṇ (Malai.13). Lord Civaperūmāṇ wears a garland of cassia flowers blooming like gold in the rainy season (Akam.Invo.1,2). The youthful daughter of the salt-merchant sold salt in the settlement, bartering it for an equal measure of paddy (Akam.140:5-8). The dark-lily had petals that were very like the eyes of the heroine (Akam.358:5). The complexion of the heroine lovely like gold was ruined owing to the departure of the hero (Kuru.319:6). The *neytal* flowers with regular petals of equal nature, blossomed in the watery field (Kali.75:1,2).

Women went to bathe in the river *Vaiki* wearing ropes of pearls that were equal in size and brightness (Pari.16:5).

Nērkōl - Tulākkōl (The beam of a balance)

The heroine praised the hero as a person with a righteous heart, fair and straight as the beam of a balance (Kali.42:14,15).

Nērtal - Oppu ātal (Resembling some one)

To the minstrel-companion of the hero who asked the heroine why she was growing lean, she replied: "If I were to become a woman like her, then I will not grieve as I do because of my lord" (Aink.135:1,3).

Nērpaval - Ottaval (Agreeable person)

The heroine said to the hero: "May I get you in my next birth too as my husband; may I be your wife then agreeable to your heart" (Kuru.49:3-5).

Nēr varai - Cevviya mūṇkil (well-grown bamboo)

Paraṅkuraṇ became an auspicious and holy shrine as picture galleries and halls were erected in the wide rocky place shaded by the tall bamboos (Pari.19:53,55,56).

Nērvāykatṭalai - Cālēkam (Latticed window)

People of Maturai city would not walk about in front of latticed windows in the cold season (Netu.62).

Nērātār - Pakaivar (Foes)

The fortress of Maturai city knew only the struggle with the encircling waters of the flowing Vaikai and no other siege by any foe (Kali.67:3-5).

Nērār - Pakaivar (Foes)

Māvaḷattāṇ was the younger brother of opulent Tērvan Killi who had acquired his wealth by defeating his foes (Puram.43:9,10). A certain soldier was sore with his king for not having sent him ahead in the vanguard to capture the fortress of the enemy (Puram.298:4,5). The maid comforted the heroine grieving at the absence of the hero: "Our lord is delayed only because he wants to acquire for us the ornaments made in the land of the foes defeated by him" (Aink.463:3-5).

Nēripporunaṇ - Nērimalaikkuriya aracaṇ (King of Nēri mountain)

Celvakkatuṅkō Vāliyātaṇ was the king of Nēri mountain with great rocks where the beetles lost their flying power after sucking the glory-lily flowers sacred to the deity therein (Pati.67:19-22).

Nēriyōṇ - Nērimalaiyiṭattullāṇ (Lord of the Nēri mountain)

The poet said to the minstrel's wife that if she went to Kaḷaṅkāykkanni Nārmuticcēral, Lord of Nēri Mountain with sounding cataracts, she would get elephants as gifts (Pati.40:20,21).

Nēriḷāy - Otta ilaiyiṇaiyuṭaiyāy (Woman with uniform jewels-vocative).

The maid addressed her mistress as a woman with uniformly bright jewels (Kali.104:73).

Nai**Naivaḷam - Nattapātai ennum paṇ (The mode called nattapātai)**

Holding the small yāl in his left side, the expert minstrel sweetly played the *nattapātai*

mode on his *pālai yāl* (Ciru.35-37). Swarms of bees hummed with the sweet sound from the strings produced by an expert musician able to play the *nattapātai* mode on the *Pālai yāl* (Kuri.146-148).

No**Nocci - Oruvakai maram (A kind of tree)**

Mōci Cāttaṇār wrote thus: "Oh dark *nocci* tree with clusters of flowers bright as gems! You are the best among the trees! You become the leaf-garment for the waist of young women; you also have the honour of adorning the head of the lofty lord who guards the town" (Puram.272). The jasmine-vine covered the branches of the *nocci* tree in the garden of the house (Akam.21:1). The maid said to her mistress: "Friend of my heart! eventide has come with pleasant moonlight, Though the bent clusters of the *nocci* might wither and droop and your mother were to grieve, decide firmly upon eloping with our lord" (Akam.259:9-18). The maid said: "Even when the villagers were to slumber at night, if the sapphire-hued dark flowers from the slender boughs of the *nocci* tree with leaves like the peacock's feet were to fall with a gentle sound, we will not sleep" (Kuru.138). The good mother of the heroine wept whenever she saw the bevy of companions of her daughter who had eloped with her lover, and their playground fenced with *nocci* plants (Nar.143:3,4). Adorned with a garland of *nocci* clusters, with bright buds and flowers, the potter announced to the villages the programme for the ensuing festival (Nar.20:1-4). The heroine who was getting

ready for the tryst by night with the hero, mistook the sound of *nocci* flowers clusters falling on the ground to be the call of the hero (Kali.46:12,13).

2. *Mañil* (wall)

Ilāñcēral Irumporai destroyed Takaṭur and seized its walled fort (Pati.Pa.8,9).

Nocci Niyamañkilār - Ōr pulavar (A poet)

Nocci Niyamam, the native place of this poet is now known as Nocciyam in Tiruchi district. Five poems are to his credit, Puṇam(293), Akam(52), Narrinai(17,208,209). In his Puṇam poem in a rare theme, *pūkkōṭ kāñci*, a certain flower-seller unable to sell her flowers in the soldiers' houses as all of them had been called to battle, has to go to other houses to dispose of them. In his Akam. poem, the heroine speaks to her companion indirectly asking her to reveal her true love to her foster mother. His poems in Narrinai reveal various moods of lovers yearning to come together.

Nocippu - Camāti (Intense contemplation)

The holy seers by the power of askesis knew in their intense contemplation that the embryo mutilated by God according to His boon to Lord Indra, was going to be the future commander in chief of the Deva hosts (Pari:5:36,37).

Nocivu - Valaivu (Curve)

The warriors of Kaṭal pirakkōṭṭiya Ceṇkuttuvan were armed with arrows in quivers like snakes within anthills, curved bows, and broken spears that had killed tuskers (Pati.45:3).

Noṭi - Oli (Sound)

Herds of antlered stags ran frightened by the sound of the bamboo-nodes splitting in the forest fire (Akam.47:7).

Noṭipayirral - Nakaiyāṭal (Banter)

The hill-women exchanged pleasantries with her husband with words of banter, while suckling her child (Nar.34:5,6).

Noṭittal - Nakaiyāṭutal (Speaking in riddles)

Kaṭiyālūr Uruttirañkaṇṇār said to Toṭaimāñlantirayan that he came to him singing of his noble name, even as the goblin-maiden spoke in riddling terms, in praise of the great Goddess who loves the *tuṇṇakai* dance (Peru.459-461).

Noṭi - Māttirai (A measure of time in musical beat)

The one-headed drum was beaten to keep time for other musical instruments in a regular measure (Malai.11).

Noṭai - Vilai (Price, cost)

The flesh of the cow and the white tusk of the elephant were given by the fierce-bowed hunters as the price for the toddy sold in the market (Pati.30:10-12). After the conches ceased to sound, women began to sleep only after shutting their shops where commodities were sold for a price (matu.621-623). In the coastal city of Kāviriippūmpaṭṭiṇam, flags fluttered from the houses where toddy was sold at a given price, along with other flags (Pati.179-181). Fishermen gave as the price for the toddy drunk by them, the fish caught by them as well as the shells (Akam.296:8,9).

Notaimai - Vilai (Price/cost)

The soldiers of Celvak kaṭuṅkō Vāḷiyāṭaṇ drank the toddy they obtained from the shops, giving white tusks of the elephants of the enemy-kings as the price therefor (Pati.68:8,9).

Notumalar - Ayalār (Strangers)

The hero of unrequited love said to a nubile maiden: "Damsel of well-chosen bracelets! Strangers will condemn you for your unkindness towards one who is sick for love of you" (Kali.59:18- 21).

Notumalāṭṭi - Ayalāṭṭi (Stranger woman)

The heroine grieving at the delay in the return of the hero even after the advent of the season, said that she was pained at heart whenever she saw the stranger woman hawking through the streets, the trumpet-flowers buzzed by bees, very few buying them (Nar.118:8-11).

Notumalālar - Ayalār (Stranger potters)

Vellaiṅkuṭi Nākaṇār said to Kuḷamurṭattut tuṅciya Kiḷlivalaṇ: "Even your enemies will bless your feet if you foster the ploughmen and through them the rest of your people, without caring for the gossiping words of evil strangers" (Puram.35:30- 34). The maid refusing the presents given by the hero said to him that the *neytal* leaves brought by him would not be accepted by others (Aink.187:1).

Notumalāḷaṇ - Ayalāṇ (Stranger)

The foster-mother sadly said: "Are the small ankleted feet of my young daughter, who has made a stranger's heart her own, able to traverse the wilderness escaping the strict watch of her father?" (Akam.17:7-10).

Notumal - Ayaṇmai (Unkindness/indifference)

The maid speaking thus to the hero urged him to expedite his marriage with the heroine: "When our people celebrate your wedding in proper manner, not knowing your secret intimacy, I shall look on amused at the shrinking shyness of my mistress as a new bride as if I were a stranger" (Akam.112:15-16). The heroine said: "The tract traversed by our lord has forked ways where the hunters sharpened their arrows against the rocks, but the people of this village, not worrying themselves about it, talk strange harsh and unkind words about him" (Kuru.12:2-6). The maid comforted the heroine and asked her not to think ill of the hero that he would not turn up for fear of the slanderous gossip of the strangers (Nar.11:3,4).

Notumalar - Ēṭilār (Strangers/neighbours/others)

The heroine said to the maid, who was upset at the coming of strangers with new proposals for her marriage: "Friend! Of what use are the efforts of the strangers for my marriage? It will be as unwanted as if an animal were caught in a fishing net" (Kuru.171). The maid said to the heroine: "Friend! You may not rise as before to chase the parrots; but do not ruin your own beauty by crying, lest others should suspect something" (Nar.13:1- 5).

Novval - Tunpam (Pain)

The maid said to the heroine in the hearing of the hero waiting by the wall outside: "As even after the *vēlaṇ*'s frenzied dance causing pain to the women in the arena, my lady has not recovered her former charms, it is certain that the clandestine affair will become the subject of village gossip" (Akam.98:21-25).

Novvu - *Viraivu* (swiftness)

Vaṭukar warriors had swift arrows fixed to the string of bows decked with peacock's feathers (Akam.281:4-8).

Nollai - *Cirunattai* (A small snail)

Small shrunken snails with curled noses covered the sirissa tree making it look as if its stem were parched (Akam.53:7-9).

NŌ

Nō - 1. *Nōtal* (Feeling pain/suffering)

The heroine said to her maid: "This cold season like Death itself comes to make me suffer pain and die" (Kuru.197:1,4,5).

2. *Nōvu* (Sickness of passion)

The heroine grieving at the absence of the hero who had gone to fight against the enemy said, that the midsummer-season caused the sickness of passion among separated lovers (Kali.26:8).

3. *Veruttal* (Hate)

The companion of the hero in love with a certain maiden, said to him". The passion of love is hateful because it foolishly afflicts also those who do not know its value" (Kuru.78:4-6).

Nōkkam - 1. *Pōrvai* (Look/sight/galnce/gaze)

Brides gazed at the star Alcor (*Aruntati*) bright to the sight so that they could be blessed with a long life of chastity even like her (Pat.89:17-19). *Cōlaṇ* Karikārperuvalattāṇ when he saw a bard at the gate would seat him closely by his side and with kindly looks and words and food, entertain him so that the latter was touched to the marrow of his bones (Poru.74-78). The hero journeying alone in order to earn wealth, at night in the wilderness saw in his dream, his beloved with downcast looks making lines on the ground with her toes (Akam.39:17-19). On the return of the hero the gazelle - like looks of the heroine's mascara'ed eyes dark and beautiful like a pair of two flowers, grew lovelier (Akam.363:17-19). The maid spoke to

the heroine about the lover preparing to ride a horse of palmyrah-leaf stem: "Look at the miserable sight of this man disappointed because he could not win your heart when he came to our street speaking pleasant words of love" (Kuru.298:1-4). The hero said to the companion of the heroine: "Youthful damsel! May you prosper! Without mocking at me, please help me to win the love of your mistress whose cool red-streaked eyes, sharp as arrows, have harassed me with their lovely look" (Nar.75:7-10). Even if the gracious look of the hero's loving eyes were to be directed elsewhere, in fun for a little while even, the heroine's heart would grieve sorely (Kali.10:18,19). A certain maiden gazed with nectarean looks at a certain youth (Pari.12:57).

2. *Aṛivu* (sense / intelligence)

Nannan Cēy *Nannan* would give to bards who praised him, the booty he had taken from his defeated enemies, and with a sense of dissatisfaction with his own bounty, continue to shower gifts on them like the rain clouds ceaselessly pouring rain even after the season was over (Malai.73-78).

3. *Aḷaku* (Beauty)

The maid said to the hero: "If I were to go to my lady and inform her about your departure, surely her beauty which makes others crazy, will be ruined and she herself will not survive" (Kali.10:17).

4. *Kaṇ* (Eye)

At Tirupparaikunram sacred to Lord Murugaṇ, a certain woman dazzling like lightning in her brilliant dress and jewels, quaffed toddy and danced joyously swaying like a liana, her eyes, becoming red and her garments loosening (Pari.21:54-59).

Nōkkal - Pārtal (Seeing / looking)

If Palyānai celkelu kuṭṭuvaṇ were to look with anger at the territories of his enemies, they would lose all their beauty and become ruined beyond repair (Pati.27:1). As the bandits sharpened their arrows on the memorial-stone, the letters carved thereon became disfigured and new wayfarers along that way would pass by without looking at them (Akam.297:6-10). The elephant that had killed a tiger, dreaming about the same fight woke up angrily and attacked a *vēṅkai* tree taking it to be the tiger; and realizing its mistake, it passed by the tree with bent head, ashamed to look at it (Kali.49:1-8).

Nōkkalai - Pārvaiyiṇai yuṭaiyai (Person with a certain look)

Kākaippāṇiyār Naccellaiyār sang the praise of Āṭukōpāttu Cēralātaṇ thus: "Lofty lord! In taking the lives of your foes, you have the mortal look of Death whose very glance like a net, captures human lives" (Pati.51:36).

Nōkkiyōr - Parkkaperṛōr (Person seen by another)

The maid said to the hero: "Just as no one escapes the spear of Paḷayan, the persons seen by the hetaera cannot escape from being transfixed by her eyes" (Akam.326:12,13).

Nōkkiṇa - Pārvaiyaiyuṭaiyaṇa (That which has a certain look)

Cēramāṇ yāṇaikatcēy māntaraṇcēral Irumporai had a troop of war- elephants with furious looks (Puram.22:3).

Nōkkiṇar - Pārvaiyaiyuṭaiyavar (Person with a certain look)

A certain hero sturdy as a bull, could kill his

enemies with hostile murderous look (Puram.302:8).

Nōkkiṇavar - Pārvaiyaiyuṭaiyavar (Persons with a certain look)

The heroine said sadly: "Though the midsummer has come, my lord has not returned yet; i not for my sake, at least for dallying with his paramours with gazelle-looks, he could come soon" (Kali.30:10).

Nōkkiṇal - Pārvaiyaiyuṭaiyaval (Woman with a certain look)

To his companion who chastised him for losing his heart to a maiden, for all his great intelligence the hero replied: "How can I forget my beloved with a sidelong glances expressing desire, like a calf yearning to see its dam?" (Kuru.132:4-6).

Nōkkiṇai - Aḷakiṇaiyuṭayōy (Person with lovely looks-vocative)

The heroine said to her son, in the hearing of the hero waiting outside: "Lovely - looking as you are, your prattling words give me sweet delight; but the suffering of the women enjoyed by your father is very painful to see" (Kali.80:14-17).

Nōkku - 1. Pārvai (Look/glance/sight)

Bandits in the desert-tract waiting to plunder newcomers, gazed into the far distance, their hands shading their eyes (Akam.3:19,20). Hunters had the fierce looks of a wild tom-cat (Puram.324:1). The minstrel's wives who came to Āṭukōpāttu Cēralātaṇ and sang before him had innocent looks (Pati.51:19). The housewives in Maturai city had the timid looks of a doe (Matu.555). The maid said to the heroine grieving at the separation from the hero: "Our

lord, will return soon to us, reminded of you whenever he sees the timid and innocent looks of the beautiful young doe's, in the forest!" (Akam.74:10-12). The bandits around Vēṅkaṭa mountain had strong curved bows, and fierce, cruel looks (Akam.269:17,21). The hero declared that it was the smile of the heroine as well as her proud looks that enthralled him (Kuru.286:1,5). In the desert tract, bandits with angry looks lay in wait for wayfarers from other lands, to shoot them down with their sharp arrows in order to plunder their wealth (Nar.298:1,2). Early midsummer season came when the jasmine buds resembling the teeth of gazelle-eyed maidens with lovely glances, blossomed in all their fragrance (Kali.27:3,4-8). Herdsmen announced in the arena: "He who overcomes this tawny- coloured killer-bull, will get this fair maiden, with the timid looks of a frightened doe" (Kali.104:21-23). A certain lover sang many a ditty set to music, describing the lovely glances of his beautiful lady-love (Pari.7:65,66).

2. Kaṇ (Eye)

The queen of Celvak kaṇukō Vāliyātaṇ, was a lovely woman with bejewelled erect breasts, well-jointed bamboo-like arms, big eyes like blossoming flowers and the chastity of an Aruntati (Pati.65:6-9). The good mother of the heroine pointing to the parrot said, that it had been brought by her daughter with roving lovely eyes, who had eloped with her lover (Aink.375:2,3).

3. Aḷaku (Beauty)

Pāṇṭiyaṇ talaiyālaṅkāṇattuc ceruvenra Neṭuñceliyaṇ was born in a line of righteous kings in whose beautiful rule, the people of the country were free from disease and hunger (Matu.137).

4. Arivu (Sense)

During the reign of Pāṇṭiyaṇ talaiyālaṅkāṇattuc ceruvenra Neṭuñceliyaṇ in Maturai, there were intelligent painters expert in accurately reproducing in pictures anything they saw (Matu.516-518).

Nōkkuvōṇ - Pārppōṇ (One who looks at something)

People ridiculed a certain youth who stared with intent looks at the erect breasts of a certain maiden, lithe as a flowery liana, as a weak man with no strength of mind (Pari.12:50,51).

Nōtal - Tunpurutal (Suffering/pain)

"Suffering and its relief are of one's own making; they are not caused by others" (Puram.192:3). The heroine said to her son: "Your tender feet will feel hurt, as you trundle the toy-chariot; therefore come and take your milk, holding on to the lotus-headed staff of your chariot" (Kali.85:19-21).

Nōy - 1. Kāmanōy (The sickness of passion)

The arms of Ōymāṇ Nalliyakkōṭaṇ were at once the cause and the cure for the sickness of passion of his women (Ciru.Ven.1). The heroine said to her companion: "Even if I were to die because of my distress, do not tell my mother that I suffer from the sickness of passion; but gently hint it to her" (Akam.52:12-15). The heroine said to her friend: "Though our lord has gone away leaving us in painful distress, pale and sallow owing to the sickness of passion, may he acquire easily the wealth required to entertain guests in our house" (Akam.205:5,6,13,14). The heroine said to her maid: "If I were to be seen at home at night suffering from the sickness of passion, I will be confined to this house under strict watch by

my father" (Akam.370:4-7). The heroine said to her maid: "The sickness of passion given to me by my lord, has made my eyes resembling blue-lilies, pale and sallow now" (Kuru.13:4,5). The hero declared: "My love-sickness is everlasting; it will continue even in the next world; even if I do not attain her in this birth, I am sure to succeed in my next birth" (Kuru.199:1,2,6-8). The heroine said to her maid in the hearing the hero waiting by the wall outside: "As my love-sickness has not been cured even after the frenzied dance by the hicrophant, my mother will begin to wonder; it is better that my lord does not come to the night-tryst" (Kuru.390:1-4,8). The sickness of passion and his weariness, disappeared after the hero had amorous union with his beloved (Nar.82:1). The heroine said to her friend in the hearing of the hero: "The malicious gossip of the villagers on seeing my beauty ruined by the indifference of my lord, is more painful to me than my own sickness of passion" (Nar.272:6-10). The hero said in the hearing of the heroine's friend when he was unable to meet her "Heart! My beloved appears to me as a phantom of delight in my mind's eye; and aggravates my sickness of passion; is it not better to die forthwith than to ride a horse of palmyrah-leaf stem?" (Nar.377:1-5,8,9). The maid refusing to permit the hero to enter the house, as he returned from a visit to his hetaera, said to him: "Once, the thought of your broad chest was pleasing and sweet to my lady in her sickness of love, even like sour tamarind fruit causing the mouth to water, at its very thought" (Aink.51:2-4). The maid said happily to her mistress the heroine: "Look, my lord has come to marry you, to cure you of your sickness of love whenever you see the hill-slope where you met for amorous

dalliance with him" (Aink.270:4,5). The maid comforted the heroine pining at the separation from the hero, saying: "My friend! Do not grieve any more about your sickness of love; as the hand goes to the aid of the eye in pain, our lord has returned on horseback as promised to relieve your suffering" (Kali.34:21-24). The maid said to the hero: "If my lady were to be favoured with your love, the sickness of passion afflicting her will vanish, making her beautiful like the millet-crop withering for lack of rains, growing luxuriantly again after a downpour" (Kali.53:21-24). The maid advised her son thus: "Be like your father in giving to suppliants what they require; but do not emulate him in making women suffer from the sickness of passion, by frequenting hetaera's houses" (Kali.86:21-24). The maid said to her mistress, the heroine suffering from the pangs of separation; "Friend! Sing a swing-song condemning the cruel indifference of our lord who has afflicted you thus with the sickness of love" (Kali.131:22-24).

2. *Tunpam* (Pain/Suffering/Grief/trouble)

Toṇṭaimāṇ Ilantirayan speaking of the art of public administration said thus: "If the driver of the cart were to be noble and wise, then the passage will be pleasant and easy for it; if he were to be ignorant, it will get stuck in the mire and cause much suffering to all concerned" (Puram.186:6). Peruntalaic Cāṭṭaṇār said to Mūvaṇ who delayed his gifts to him: "O king! Do I have to return have empty-handed like coveys of birds from a tree without any fruit? But then I shall not be sorry that you have not given me anything; may you live long without any trouble" (Puram.209:6-14). The minstrel's wife accompanying the bard, walked with painful steps as her feet were hurt

by the limestone along the track coloured like molten lac (Poru.43,44). The maid said to the heroine suffering from the pangs of separation from the hero: "Do not be steeped in pain counting the number of lives indicating the days of absence of our lord; he will not stay away forgetting the sweet embrace of your bosom; but will surely return very soon." (Akam.61:4,5,10). The heroine said to her maid: "While I myself have patiently borne the anguish of separation from our lord, why should you feel any pain?" (Kuru.36:6). The good mother said to the maid of the heroine, after her elopement with her lover: "Daughter! I grieve on seeing the playing ball, purslane creeper and the grove where you all played together; I feel pain when I think that she may be troubling him even on hearing the cooing sound of the doves on the way" (Nar.305:5). When the hero observed the sad looks of the heroine when they were bathing in the water-front where earlier he had sported with his paramour, the maid said to him as if in answer to his unspoken query: "Lord! My lady is not worried because of this water-front; she is in pain because you had forsworn your vow!" (Aink.53). Birds preying on fish, afraid of the boisterous shouting of the women at play, would fly to the high branches of trees and cry in a chorus of chirūping voices, as if to complain about the trouble they were being subjected to by the women (Kali.75:4-8). Lord Murukan hurling his fiery spear, destroyed the trunk of the stout mango tree where Cūrapanma, had hidden himself-the demon chief who caused pain to all others in the world" (Pari.5:3,4).

3. *Uṭalnōy* (Physical ailment/Disease)

Kings who died of disease, not in a field of

battle, were laid upon a bed of sacred grass, their bodies cut open with swords before burial so that they might go to the upper world where heroes went after their death (Puram.93:5-11). Protected and fostered by Imaiavarampan Neṭuñcēralātan the people of his country lived free from disease (Pati.13:27,28). Pāṇṭiyan talaiyālañkānattuc ceruvenra Neṭuñcēliyan came of an illustrious line of kings in whose rule, their subjects lived disease-free, happy lives (Matu.13).

4. *Tīmai* (evil/harm)

Uṛaiyūr ēṇiccēri Muṭamōciyār, standing beside Cēramāṇ antuvaṇ cēral Irumporai in the balcony of his palace, on seeing Cōlaṇ muṭittalaik Kōpperunaṛkiḷli riding into Karuvūr on an uncontrollable tusker, blessed that the Cōla monarch, might be safe and free from any harm (Puram.13:8,9). The heroine said to the maid: "Let the women of the village gossip as they please about me; I do not care if my lovely charms were to be ruined; all I pray for is that my lord who has gone across the wilderness in order to earn wealth, may be ever free from harm" (Akam.115:4,6,7). The heroine said to her maid who tried to comfort her during the absence of the hero: "Oh how can I avoid weeping till the return of my lord safely and without any harm, as he has gone across the wilderness haunted by bandits who kill wayfarers even if they have no wealth and feed than as prey to vultures?" (Akam.375:1-5,16-18).

5. *Irattal* (Dying)

The heroic son of a certain matron of a warlike clan, became the cause for the death of all the enemy troops, even like a single drop of buttermilk flicked by the finger of a cowherdess into a pot, curdles all the milk in it (Puram.276:6).

6. *Accam* (Fear)

The player-minstrels proceeding to Nannan's palace, crossed mountains on his way, that made strangers giddy with fear (Malai.288,289).

7. *Aḷivu* (Ruin)

The maid said to the hero about to go away from the heroine in order to earn wealth from abroad: "The wealth you might acquire may be really beneficial; but please make sure that if you leave her alone in the cold dewy season, what you seek does not come to ruin" (Akam.13:12,14,15).

8. *Poruṭkavalai* (Anxiety about wealth)

The hero returning home after successfully completing his work said to his charioteer: "Friend! I remember, when I told her about my anxiety to earn wealth by going abroad, she was wordless with grief and stood dazed crushing the flowers and sprigs in her hands; therefore, drive fast the chariot so that I can meet my beloved soon" (Nar.106:4-9).

9. *Tivinaḷ* (Evil deed/action)

The grieving heroine said to her maid: "Friend! my heart that has gone away with my lord across the wilderness, is indeed blessed as a result of good deeds! but I, suffer from the malicious gossip of the people of the village, perhaps as a result of my evil actions in the past! (Nar.107:8-10).

10. *Iraṅkal* (Melancholy)

The heroine sulking with the hero who had been to the hetaerae's settlement said to him on his return: "I shall be happy if only your companion were to avoid coming to my house singing a melancholy tune asking for the whereabouts of your paramours; I do not care

even if I do not get back the beauty of my dark tresses adorned with flowers haunted by bees" (kali.77:16-19).

Nōypāṭiyār - *Ōr Pulavar* (A poet)

He might have acquired this name as he sang about some sickness though there is not much to prove this, in the only poem by him Akanānūru(67). One of the poems that do not mention the author's name, Narṇai(185) does speak in detail about sickness, and M.A.D. surmises that it might have been composed by this poet. The anguished heroine speaks to her maid describing the hazards on the way of the hero who had parted from her in order to earn wealth from abroad. The poem makes mention of memorial-stones, erected in honour of dead warriors, as also the bandits in the wilderness, who killed innocent travellers.

Nōvaṇa - *Veṟukkum ceyalkal* (Hateful things)

When Māvalattān, younger brother of Cōḷan Nalaṅkiḷli, and poet Tāmappal Kaṇṇaṇār were gaming with dice, the latter covering the dice with his hands, the prince threw them at the poet; whereat grieved, he said to him: "Your ancestor Cipi saved the life of a dove by offering his own life in its place; none of your forebears wearing ātti wreaths, have ever done things hateful to brahmins!" (Puram.43:8-10,13,14).

Nōvātōn - *Iraṅkāṭōn* (One who has no sympathy)

Peruñcittiraṇār, on the death of his patron Veḷimān asked his brother, the younger Veḷimān, to give him some gifts, but he gave him very little; at this the poet said to himself; "Heart! Rise, let us go elsewhere! For who will

wait indefinitely for an unripe fruit, standing shamelessly before one who has no sympathy for us?" (Puram.207:1,10,11).

Nōvār - *Nontu kollukinṛavar* (One who chastises another)

When her son returned home adorned with some ornaments given by the hero's paramour, she said to him: "Do not be afraid, my son! You are not at fault; nor the woman who gave you the jewels; it is all because there is no one who can chastise your father who is useful to all women, like the freshes in a river during summer!" (Kali.84:36-39).

Nōvu - *Tunpam* (Pain/suffering)

On seeing the eloping lovers, women of a certain hamlet where they rested for a while on the way said: "For mothers who bear daughters and bring them up there is in store as much pain as joy" (Aink.3*2).

Nōrratu - *Nalvinai* (Merit acquired through good deeds)

To the war-bard going to Cōlan Karikāṛperuvalattān the minstrel returning from him said thus: "Oh chief of player-minstrels! It is because of the merit of your good deeds in the past, that you came along this way and happened to meet me!" (Poru.57-59).

Nōrrōr - *Tavañceytōr* (Persons who had done askesis / tapas)

Auvaīyār said to the three great monarchs seated together: "This earth belongs to kings; but among them all, it belongs only to those who had done tapas to earn it." (Puram.367:1-3). The hero said to the maid by way of giving her the reason for his going away in order to earn wealth: "Only those who die after

having given away all their wealth to doors, have not died in vain; they alone have done great askesis" (Kuru.344).

Nōrral - *Nalvinai ceytal* (Doing good deeds to earn merit)

The dwarf-lover said to his hump-backed lady-love, that great indeed must have been her good deeds in the past to merit his talking with her (Kali.94:1-4).

Nōnpiyar - *Nōnpiruppavar* (Fasting persons)

Drenched in the rain the female monkey and its mate filled their chaps with millet-corn and munched it, looking like fasting women after ritual bathing in the month of *Tai* who ate food only after completing their austerities (Nar.22:1-7).

Nōnmai - 1. *Valimai* (Strength)

The moment Lord Tirumāl thought of giving the nectar that came out the ocean of milk after it was churned, all its virtues, agelessness, invincible strength and immortality were acquired by the Dēvas (Pari.2:69-71).

2. *Porumai* (patience)

The scriptures of the brahmins proclaim that Lord Tirumāl resembles the Earth in the virtue of patience (Pari.4:28).

Nōnar - *Pakaivar* (Enemies)

Lord Tirumāl has the mighty weapon Discus that destroys all enemies (Pari.4:9).

Nōnral - *Poruttal* (Tolerance)

Ēraikkōṇ had the great virtue of tolerating the harm done to him by persons who were greater than him (Puram.157:1). Wisdom consists in tolerating the insulting words of ignorant persons (Kali.133:10).

Nau

Nauvi - *Māṇ* (Deer)

In the mullai tract the lovely deer with a small head, frisked about with its mate, kicking up virgin gold from the ground (Matu.274-276). In the *neytal* tract, as the buds of the *inkai* and the hill-jasmine flower lying on the sand-heap were crushed by the strong hooves of the deer, water bubbled out of them like molten silver from a crucible (Nar.124:4-8).

Pa

Pakri - *Paṭaku* (Boat)

Like horses tethered in a line in the stables, were moored coracles at Kāvrippūmpaṭṭinam that had gone out laden with salt from the salt-pans, and returned with bags of paddy in exchange (Pat.29-32).

Pakruḷi - *Paṇṭu tenkaṭaḷuḷ maraiṇta ṭr āru* (A river that had disappeared into the southern sea)

Poet Neṭṭimaiyār blessed Pāṇṭiyaṇ Palyākacālai Mutukuṭumip peruvaḷuti that he might live for days more numerous than the sands in the river Pakruḷi beyond Kumari (Puram.9:8,11).

Pakkam - 1. *Maruṅku* (Side)

The hero wore on one side of his head a wreath of *veṭci* flowers (Akam.48:10). The dwarf-lover said to his humpbacked lady-love: "I am not able to embrace you chest to bosom, nor from the back; permis to me to do so from the side" (Kali.94:19-21).

2. *Aruku* (Nearness)

The heroine unable to bear the pain of separation said to evening: "Oh eventide! Remaining ever near me, you only distress me, already in anguish on hearing the flute-music of cowherds! but you do not trouble women happy in the loving company of their husbands" (Kali.118:13,14).

3. *Polutu* (Time)

At the time when thunder rumbled in Tirup-

paraṅkunram of Lord Murukaṇ, peacocks spread out their fantails like circular fans and danced happily (Pari.21:30-32).

4. *Icai* (Music)

Sulking lovers who had come to bathe in the river Vaikai, though their passion was kindled by *yāl*-music, were too shy to speak first, like opposing armies desirous of ending the war hesitating to break the ice by making the first move towards peace (Pari.10:56-62).

5. *Ticai* (Direction)

The boar, desirous of feeding on the millet, as it was about to enter into the field through a narrow gap set with a trap, heard the clacking of a lizard from a good direction and afraid of some possible danger, went back the way it came, to its own place (Nar.98:1-7).

6. *Piraiiccantiran* (Crescent moon / Digit of the moon)

The small forehead of the women resembled the moon eight digits old (Kuru.129:3-5). Like the crescent waxing into half moon and then the full moon, lighting up the world and then wanes day by day till the new moon day, the waters of the river Vaikai increased in flow to foster the people; but when the flow began to lessen, the river instead of becoming dry, ran with reduced flow like the moon eight-digits old (Pari.11:31-38).

Pakkam pōrrutal - *Arukiliruntu pātukāttal* (Protecting by remaining close)

The hero with a well-satisfied heart at having completed his work, returned to his town, with his bodyguards protecting him closely (Kuru. 275:5-8).

Pakku - *Pai* (Bag)

As the female monkey filled its belly with

beans as food, it looked like a trader's bag packed with commodities (Kuru.275:5-8).

Pakkuṭukkai Nankaniyanār - Pulavar (A poet)

The term 'kaṇ' in his name indicates that this poet was an astrologer; as one who had renounced the world, he was perhaps clad in a bag like garment and hence his name 'Pakkuṭukkai' (Dr.U.Ve.Ca). In the only poem by this poet, wise in the ways of this world, the real nature of life is finely highlighted: "While from one house, the funeral-drum beats, from another resounds the wedding-drum; lovers in happy union deck themselves with flowers, while the eyes of separated lovers are bedewed with tears; thus the creator made this world with contraries everywhere. Its nature is cruel; hence those who know this, should do good deeds that lead to liberation"

Pakattiyānai - Kaḷirruyanai (Bull-elephant/tusker)

Kings in the past had fast "moving bull-elephants (Puram.265:8). The Cēra monarch had a brigade of tuskers with lined forehead and ichorous jowls, which killed men with their fearful trunks, like the very God of Death (Akam. 93:16-20). Atiyamān Añci possessed a number of tuskers with rapid motion (Kuru.91:6).

Pakattiyānai - 1. Erutu (Bull)

Cōḷa Kurāppalli tuñciya Peruntirumāvaḷavan was mighty like the powerful bull that drew the heavily loaded salt-cart over pits and mounds (Puram.60:7-9). Kāllātanār said thus of Amparkilān Amparkilan Aruvantai: "As I sang his praise beating my drum at dawn, blessing his bulls, Aruvantai gave me new garments removing my tattered rags and relieved my hunger"

(Puram.385:2-7). Powerful bulls drew the carts of salt-merchants as they went from place to place with their wives and children and a pair of female-monkeys (Ciru.55,56). Farmers yoked big bulls to plough-shares looking like the trunks of elephants and tilled the *mullai* tract by pressing the coulters of the ploughs resembling the face of a monitor-lizard, into the hard soil (Peru.197-201). Agriculturists in Kāviriṇṇi pūmpaṭṭinam tended well, good milchcows and bulls (Pat.201). Fishermen joining together casting their nets into the sea, would draw the same, full of struggling fish, like the powerful bulls pulling the carts of salt-merchants (Akam.30:3-7). Herds of deer, ran frightened by the shouts of the salt-merchants encouraging their powerful bulls yoked to their carts (Akam.73:9-11). The water-lilies cut off by the reapers harvesting paddy from the fields were eaten by the cow that had yeened a cart and what was left of the same, by the bull with the tired gait (Nar.290:1-3).

2. Erumaikkaṭā (He-buffalo)

No tract was too hardy for the proud and sturdy bull that could draw a heavily laden cart, its hooves breaking the stones and scattering the sand-heap to enable the stuck-up wheels to pass along the slushy rut; so too, none could resist Atiyamān if he entered a battle-field (Puram.90:4-13). Āṭukōṭpaṭṭuc Cēralātan was lord of the land with many villages where the farmers harvested corn, tilling the dry-crops land with their sturdy bulls yoked to their ploughs (Pat. 58:15-19). The clear shouts of salt-merchants numerous like an entire village on the move, as they encouraged their struggling bulls to draw their carts, echoed from the tall hill (Akam.17:10-14).

3. *Perumai* (Largeness)

Cōlaṇ Nalaṅkiḷli had a large chest with majestic triple lines indicating noble birth, adorned with ornaments (Puram.68:4-7). Triple lines of excellence extended up to his shoulders on the large and beautiful chest of Lord Murukaṇ adorned with chains of gold (Puram.104-106). The lovely young daughter of the hillsman, had large, youthful breasts (Kuru.71:2,4).

4. *Valimai* (Power)

Pokuṭṭeḷini son of Atiyamān Neṭumān Añci, had a beautiful and powerful chest adorned with wreaths of *tumpai* blossoms (Puram.96:1).

5. *Periyatu* (Bigness)

In the big houses at Kāviriṭṭumpattinam there were many places, where hay was stacked for feeding the big bulls, in the courtyards that had cool water troughs like small wells (Pat.51,52).

6. *Parappu* (Breadth)

Valvilōri had a beautiful and broad chest, bedaubed with sandal-paste that had dried up (Puram.152:10,11).

7. *Yānai* (Bull-elephant)

Peruñcittiranār said to Kumanan: "Give me wealth and a bull-elephant with trunk large as a palmyrah-tree, full-grown tusks yielding pearls, strong and huge as a hill-rock, so that I can ride home majestically mounted upon its caparisoned back" (Puram.161:19-20). Vultures perched upon the tall *ya* tree in the desert-tract, mistaking to be flesh, the ruddy stem of the tooth-brush tree its bark torn off by a bull-elephant (Akam.397:10-13).

8. *Ēr* (Plough)

Poet Vellaikkuṭi Nākanār advised Cōlaṇ

Kuḷamurattut tuñciya Killiḷaḷavan thus: "Even your foes will adore your feet, if, unmindful of the malicious slander of evil men, you protect the families of men who cherish the plough, and thereby foster also others in your land" (Puram.35:31-34).

Pakarnar - *Virpavar* (Sellers, commodity traders)

Imaiyavarampan Neṭuñcēralātan fostered the families of traders who sold the eight kinds of cereals produced by the land (Pati.13:23). In Maturai city lived among other merchants, also traders who sold clothes for men and women (Matu.513). The sight of the pollen of the *kōṅkam* flowers shaken down by the bees into the red silk-cotton flowers, resembled grains of gold kept in coral caskets by traders dealing in gold (Akam.25:9-11).

Pakarpavar - *Virpavar* (Sellers)

Flowers like the dark blue-lilies blooming in the watery fields and ponds, were culled and sold by flower-sellers in the streets of the village (Kali.66:1,2).

Pakarvar - *Virpōr* (Sellers)

As the female-monkey filled its belly with beans, its stomach looked like the bag of commodity-sellers packed with goods (Aink.27:1,2).

Pakarvu - *Koṭṭal* (Giving)

The wealth in the hands of miserly monarchs would be of no use to any one, even like the sweet fruit ripening inside the tangled undergrowth of thorny creepers (Puram.381:9-11).

Pakal - *Pakarpolutu* (Day/day-time)

Only those who submitted to the might of Pāṇṭiyaṇ kūtākārattu tuñciya Māranvaluti would survive; but those who opposed him were sure

to be destroyed like winged ants dying in a single day (Puram.51). In the crematory where broken bits of bones lay scattered, barn-owls hooted and crows cawed (Puram.362:16-18). In the month of *Māci* when the beasts shivered in the cold, the days were short and nights long (Pati.59:1,2). Holy seers visiting Tiruvāvinankuṭi to see Lord Murukan fasted for many days together (Muru.130,131). Dispelling the darkness of the night covering the vast sky, the sun brought forth the day on earth (Peru.1,2). In the cold season, unable to distinguish day from night, the house-pigeon stayed in its nest with its mate, without going out in search of food from the village-common (Netu.45-48). Naṇṇan cēy Naṇṇan possessed noble virtues blemishless like the sun, the day-maker dispelling darkness on earth (Malai.84,85). Pāṇṇiyan Neṭuñceliyan, slew seven kings in the space of a single day making the vast battle field of Talaiyālaṅkānam, one red (Akam.36:13-21). The maid said to the hero who had come for a night-tryst: "My lady is afraid of the hazards on your way when you come by night! therefore, you should come to meet her only by day in the slope of the big hill" (Akam.182:10-13,18). Pleasure and pain, meeting and parting, alternate like day and night with differing nature (Akam.327:1-3). During the day, the hero met the heroine sent by her mother to chase the parrots from the millet-field, and had a happy union with her (Kuru.217). The Cōla monarch Killivalavan completely destroyed the fort of the Cera king at Kaḷumalam and gave the town in the space of the same day to fire and sword (Nar.14:3-5). In Āmūr of the Cōlas, as lights bright as day burnt throughout the night, the town was never dark (Aink.56:1,2). The light of the day gradually disappeared in the evening, like the brightness of the love-lorn

heroine's lovely complexion, awaiting the return of the hero (Kali.143:39). After the heavy rains, freshes appeared day and night in the river Vaikai (Pari.7:5,10).

2. Naṇpakal (noon-mid-day)

The unlettered hunter slaying fleet-footed wild animals would not sleep even at midnight or noon (Puram.189:3,4). The country of the enemies of Palyānaic celkelu Kuṭṭuvan, would be devastated and become a big waste-land, with goblins dancing a devil-dance to the sound of howling jackals and hooting barn-owns even at noon with the sun at the zenith (Pati.22:34-38). Veḷiyan vēṇmān āy Eyinan, fell wounded at mid-day when he fought with one Miṇili in Pāli battle-field (Akam.208:5-9). The hero meeting his beloved as she was returning home after selling butter-milk, said to her: "It is now high noon; why do you walk in the hot sun? let us sport in yonder pool beside the big rock and culling jasmine, you can spend the afternoon with me in the cool grove and go home in the evening" (Kali.108:35-44).

3. Nāyiru (Sun)

Murañciyūr Muṭiṇākarāyar blessed Cēramān Peruñcōrutiyan that he might live long and prosperous, firm and unshaken like the Himālayās and Potiya mountain, even if the Sun were to lose its brightness and become dark (Puram.2:17,20,24). The cloud that spread covering the vast sky, hid the many-rayed sun completely and poured rains heavily (Akam.214:1-4). Tēnūr was known for its sacrificial fires bright as the Sun (Aink.57:1,2). The hero returning home victoriously after the battle, relieved the distress of his beloved, pining for him, like the sun dispelling the darkness spreading every-where (Kali.148:21-24).

4. *Pakuttal* (Sharing/division)

In the mansion of a certain chieftain, lord of a vast tract, many people dined every day sharing the food available in plenty, when he lived; but after he had gone to heaven, his tearful wife cleansed a small space with cow-dung to offer libation to his manes (Puram.249:7-14). The Sun God, manifesting as the Ādityas split into twelve, came to worship Lord Murukan at Tiruvāvinankuti (Muru.166).

5. *Naṭuvunilaimai* (Impartiality)

Kuṭakkōcēral Irumporai came of the famous line of valiant Māntaran who ruled the vast earth with a good and impartial administration (Pati.90:9.12.13).

6. *Nukattaṭṭiyin naṭu āṇi* (Middle pin of a yoke)

In Kāvrippūmpaṭṭinam dwelt merchants who ever spoke truth, fair and well-poised like the middle-pin of a long yoke (Pat.206-208).

7. *Ūḷikkālam* (End of an aeon, day of destruction)

The great deluge would rise at the end of an aeon destroying all lives in order to relieve the burden of the earth-maiden (Pati.72:8-10).

8. *Mukūrttam* (The duration of two *nāḷikais* - 48 minutes)

The elder brothers and the father of the heroine having learnt of her clandestine love affair with the hero, remained agitated, and angry for the space of a muhūrtam looking at their bows and arrows with red eyes, but their wrath subsided when they knew that the couple had done no wrong and they consented to their wedding (Kali 39:22-25).

9. *Ilaveyil* (Morning-sun)

A certain woman bathing in the river Vaikai, in the month of Tai, fixed a blue-lily in her ear; while another, wore a sprig of *acoka*, its red colour, spreading over the blue-flower like the young ray's of the morning sun (Pari.11:95,96).

Pakalnaḷ - *Āraināl* (Half-day)

After hunting boars during night, the foresters would, during the remaining half of the day, hunt rabbits for food (Peru.110-116).

Pakalmati - *Pāitiṅkaḷ* (Half-moon)

The big flower of the *pakanrai* with silvery petals resembled the half-moon day after the day-maker, Sun, had set (Akam.201:8-10).

Pakali - *Ampu* (Arrow)

A single arrow from Valvilōri's mighty bow, killed an elephant, brought down a tiger, slew a stag, felled a boar and stuck into a monitor-lizard hiding inside an anthill (Puram.152:1-5). Fishermen, young and old, gathered together and caught from big deep ponds, carp and shrimp resembling gory arrows and bows in their shape (Peru.268-271). The elephant fled trumpeting in pain blood dripping from the wound as the hero bent his mighty bow and drew the powerful string and shot a sharp arrow at its head (Kuru.170-174). The elder brothers of the heroine had arrows that pierced the ichorous jowls of the great tusker (Akam.132:4,5). Hunters with bows, climbed the big rock hot as the anvil in a forge, and sharpened their arrows upon it (Kuru.12:2,3). The eyes of the heroine that distressed the hero, were red-streaked like the ruddy arrow of the hunder that had pierced the flesh of a boar (Nar.75:6-10). The hero addressed his beloved as the younger sister of the murderous hunters

clad in ochre garments, and armed with a bow of *cilai* wood and sharp arrows (Aink.363:1,2).

Pakarṭatir - *Pakalpolūtaicceyyum oḷi* (Daylight)

Like the hot sun that spreads the light of the day, travelling gently through the wide expanse of the sky, Karikārperuvalattān from the day he was born, bore the burden of governing the country on his shoulders (Poru.135-138).

Pakarkuri - *Kaḷavukkātalar pakalil kūṭumitam* (Tryst by day)

The hero and the heroine met and made love at their tryst by day in the grove fragrant with screwpine and *punnai* flowers (Nar.235:2-5).

Pakanrai - *Civatai* (A creeper)

Cōḷaṇ rācacūyam vēṭṭa Perunarkilli burnt down and devastated the cool agricultural tracts of his enemies covered by *pakanaṛai* creepers (Puram.16:14-17). In Cōḷaṇ Karikārperuvalattān's fertile land, storks scared by the noise of reapers of paddy and sugarcane crop, would leave the fields and go to places covered by *pakanaṛai* creeper (Poru.193-198). Daughters of fishermen, selling toddy, were adorned with wreaths made of *pakanaṛai* flowers (Malai.459). In the cold dewy season from every dense bush the *pakanaṛai* blossomed whitely, like the round glass pieces fixed to shields of leather dyed blue. (Akam.217:6-8,13). In the cold dewy season the *pakanaṛai* with the petals shaped like the leaf of a spear, bloomed like silver bowls (Nar.86:2-4). Shepherds wore wreaths made of *pakanaṛai* blossoms (Aink.87:1). Like the lovely face of a maiden sipping toddy from a radiant silver bowl, the bud of the lotus in the field lay upon the white flowers of the *pakanaṛai* creeper washed ashore in the water-front (Kali.73:1-4).

Pakāar - *Virpōr* (Sellers)

The the heroine's five-plaited tresses haunted by the bees were redolent with the fragrant unguents sold by traders. (Akam.181:22,23).

Pakuttūn - *Pakuttuṇṇum uṇavu* (Shared food)

Kalaṅkāykkkaṇṇi Nārmuṭiccēral had the noble virtue of sharing the food he had, with others round him (Pati.38:13-16).

Pakai - *Mārupātu* (Enmity/variance/hostility)

Mutukaṇṇan Cāttanār sang of Cōḷaṇ Nalaṅkiḷḷi thus: "May those at variance with you who oppose your might, be men without charity or kindness" (Puram.27:17-19). Kopperuncolan who ruled from Uṇaiyūr was the enemy of the hungry kinsfolk of minstrels and bards (Puram.212:6-8). Cōḷaṇ Nalaṅkiḷḷi was capable of not only defeating the enemies who tried to hurt him but also the hunger of his followers (Puram.400:16,17). The foes of Kuṭakkō ḷaṅcēral Irumporai worshipped their guardian-deities, as his enmity was a formidable thing (Pati.82:11). When the handsome children of the farmers, sated with cold-rice, pounded beaten-rice in the mortar in the courtyard of their hut, parrots nearby would be scared of it as if it were an enemy (Peru.223-227). As the people in Kāviriṇṇampattinam during the reign of Karikār Peruvalattān condemned the taking of lives, fishes and animals, knowing no foes, played about happily in their haunts (Pat.197,199). The great monarch's hostile attitude subsided as the new kings paid him rare jewels as tributes to him (Akam.54:1,2). One Piṇṭan was a powerful foe to his enemies like the small white school of shrimp attacking and smashing a vessel with a cargo of gold near the port of Kānalampertuṇai (Akam.152:7-9). The tusker overcame its enemy, the tiger, so

that its mate, the she-elephant could be happy in its herd (Akam.202:2,3). Piles of stones covered with leaves, containing the corpses of wayfarers who could not save themselves from the hostile attacks of the bandits looked like a group of huts in the distance (Kuru.297:1-4). The hero having carried out his work said to his charioteer: "Our king has ceased hostilities; our work is over; therefore, friend, harness the horses to our chariot so that I can meet my beloved soon" (Nar.81:5,9,10). The heroine unable to bear the pain of separation said to her maid: "The rainy season has arrived so that the king's enmity against his foes may cease; but my lord has not returned yet" (Aink.455:1,2). The heroine said to her maid: "Come, let us sing a husking-song about the hill of our lord who caused this hostile sickness of passion with no cure - pounding millet-corn in sandalwood mortars with the fully grown tusks of elephants as pestles" (Kali.40:1-7). The hero possessed the two virtues of destroying even the God of Death if he became hostile, and not feeling ashamed to lose to his friends (Kali.43:9-11). Lord Tirumal has in his flag the Garuda Bird, its many-hued wings outspread, hostile to the serpent (Pari.13:38,39).

2. *Mārrār* (Foes/Enemies)

Pāṇṭiyan Palyācālai mutukuṭumip Peruvaluti conquered all the lands of his enemies (Puram.64:5,6). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan spent many sleepless nights in his war-camp, his heart full of rage against his foes, ever thinking of the next day's battle (Pati.50:22-26). In Maturai city could be seen many swift horses captured from the enemy countries (Matu.689). The maid said to the hero: "I grieve that you want to be away from my lady causing her to become pale and sallow, when it

is so difficult even for enemies to part, after being close to each other" (Nar.108:6-9). The heroine suffering from the pangs of separation said: "The rainy season has come, but our lord is still engaged in his war-effort, intent on defeating more and more enemies and acquiring booty; whereas, I remain at home in painful distress, my arms losing their charm; owing to pale sallowness of the colour of the sponge-gourd blooms" (Aink.452). The heroine anguished at the separation from the hero said sadly: "Will this cold dewy season, allow me to live till I see the victorious return of my lord in his stout chariot after defeating his foes?" (Kali.31:17-20).

3. *Pōr* (Battle)

A certain woman of a warrior-clan daily offered worship at the memorial-stone, praying thus: "May my house be ever full of guests; may there be more battles, where my lord can defeat his foes and return home with many victories!" (Puram.306:3-7).

4. *Pakuppu* (Division into folds)

In Matti's land, women in the big villages, adorned with leaf-garments with flowers, beautifully divided into many folds, would engage themselves in chasing the storks from the fields with reeds from the ponds, if they were tired of sporting in the water (Akam.226:3,6).

Pakaiṇar - Pakaiṇar (Enemies)

Kōvūrkiḷar said to Cōḷaṇ Nalaṅkiḷli thus: "Noble Lord! Give us much wealth, so that we can cast off our poverty like a snake its slough, and be of help to others; I shall sing your praise in the court of kings so that your enemies will shake with fear even like the head

of a kettle-drum shivering when beaten"
(Puram.382:15-17,19-23).

Pakaiñan - Pakaivan (Foe)

Īmtūr kilān tōyan Māran was a foe to the hunger that distressed minstrels and bards (Puram.180:7).

Pakaimunai - Pakaivarin pōrkkaḷam (Battle-front)

Vaṭukar warriors belonging to one Erumai, would devastate the front line of the enemies at midnight and seizing their herds of cattle, stock them in the stalls in their own villages (Akam.253:10,11,17-19).

Pakaimai - Mārupāṭu (Envy)

The heroine suffering the pangs of separation said to her companion: "Friend! It is out of his love for us that our lord is causing distress to us; and not out his enmity for us! but the pain I suffer out of his love, is more cruel than what any real enmity can produce" (Kali. 137:13-17).

Pakaivar - Mārrār (Enemies/foes)

Karikāperuvalattān set fire to the villages and towns of his enemies and plundered them day and night (Puram.7:7-9). Pāṇṭiyan Cittira māṭattut tuñciya Nanmāran was like the scorching sun to his enemies, and the cool-rayed moon towards his solicitors and suppliants (Puram.59:5-7). Īmaiavarampaṇ Neṭuñcēralātan was a noble monarch who had the grace to pardon his foes who had offended him greatly, if only they realized their fault and submitted to him and paid tribute to him (Pati.17:2,3). Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan was so learned, wise and virtuous, that his amazed enemies praised him heartily (Pati.17:2,3). A certain king slumbered sweetly in his war-camp, after

he had slain his foes with his sword, adorning himself with sirissa leaves to mark his victory, while the war-drums sounded (Mul.77-80). The lands of the enemies who did not obey the orders of Pāṇṭiyan Talaiyālañkānattuc ceruvenṛa Neṭuñceliyan, were given to fire and sword, and rendered into waste-lands unfit for habitation (Matu.175,176). The metal bands adorning the tusks of the war-elephant were broken as they pierced and shattered the gates of the enemy-forts (Akam.164:11-13). Kings defeated in war, hid themselves in the jungle, living upon the grains of grass collected from the ground (Aink.4:2). As Lord Tirumāl is the chief for both the Acurās and the Dēvās, wise men aware of His true nature, do not distinguish between friends and foes (Pari.3:53-58).

Pakaivan - Mārrār (Enemy)

To the hero returning from a visit to his hetaera, the sulking heroine said in a huff: "Are you not my dear enemy, who left me so that my garlands all faded? I have not forgotten your action" (Nar.260:9,10).

Pañkam - Cēru (Slushy paste)

Some of the women coming out of the river Vaikai after bathing, ground together vermilion, the slushy paste of *akil* wood, and camphor upon a grinding stone, to an unguent of the colour of the flames of a sacrificial fire (Pari.10:81-84).

Pañku - 1.Cani ennum kōl (The planet Saturn)

When the planet Jupiter reached the sign of Pisces beyond the twin houses of the planet Saturn, floods appeared in the Vaikai (Pari.11:7,8).

2. *Kūru* (Part)

The moon shone with a cool light as if all its parts with their myriad rays had been dipped in white milk (Nar.196:1-3).

Paṅkuni - *Oru mātam* (The month of Pankuni).

The star *Uttaram* declining from its exaltation in the first fortnight of *Paṅkuni*, betokened ruin for the king of the land (Puram.229:5,6,21).

Paṅkuni muyakkam - *Paṅkuni mātattil natakum vilāk kūṭam* (Festive gathering in *Paṅkuni*)

The maid said to the heroine suffering from the anguish of separation from the hero: "Your bright forehead is lustreless now, like the deserted arena with empty hearths without any cooking activity in the grove, to day after the *Paṅkuni* festivities were all over" (Akam.137:9-11).

Paṅkuni vilavu - *Paṅkuniyil natakum vilā* (The festival in the month of *Paṅkuni*)

A grand festival was celebrated at Uṟaiyūr capital of the cōla kings, in the month of *Paṅkuni* (Nar.234:7,8).

Paccai - *Tol* (Skin/hide)

The skin of an antlered deer adorned the sacred triple-thread of Kowṇiyan Viṇṇantāyan when he was performing holy sacrifices (Puram.166:10-12). The raw hide of the victorious one among the two sturdy bulls fighting with each other, was used to cover the mouth of the war-drum (Puram.288:2-4). The bat had dark wings that looked like raw skin dipped in ghee (Akam.244:1,2).

2. *Tōtāl ākiya pōrvai* (Leathern cover)

The *yāl* had a leathern cover, well-wrought and ruddy like the *kumil* fruit in the wood (Ciru.225,226).

3. *Kāman* (Prattiyumnan) (God of love, Kaman)
Lord Tirumāl is also the red-complexioned Prattiyumnan or Kāman the God of Love (Pari.3:82).

4. *Marakatamani* (Emerald)

A certain woman bathing in the river Vaikai, wore on her hands bracelets made of the stem of *kuvalai* flowers, bright as emerald (Pari.11:101,102).

Pacattal - *Pacalaiyūrtal* (Becoming sallow and pale)

The heroine hopefully said to her maid who informed her about the hero's proposed journey: "Our lord will not leave us, as he is afraid of my fragrant forehead becoming pale and sallow" (Nar.1:8,9). The maid said to her mistress grieving at the separation from the hero: "Our lord is well aware of your condition: Do you think he does not know about your bright forehead becoming pale and sallow?" (Aink.225:4,5).

Pacantanar - *Pacalaiyunta makalir* (Women with pale, sallow complexion)

The maid comforted the heroine anguished at the advent of early mid-summer, before the return of the hero, saying: "Friend! Midsummer has come only as the envoy of our lord, conveying his unspoken message that he will return soon to cure your pale sallowness caused by the sickness of love" (Kali.32:14,15,18).

Pacappittōr - *Pacalaiyai uṇṭākkupavar* (Persons who cause pale sallowness in the heroine)

The heroine, having heard that the hero's paramour had scoffed at her, said to her companions: "I am told she ridicules me; but there are other hetaerae still, of the hero, who will

cause her own complexion to become pale and
sallow, in turn!" (Aink.67:3-5).

Pacappu - Pacalai (Pale sallowness of women)

The heroine said to her companion: "See how my forehead has become pale and fallow, giving rise to malicious gossip, as my lord has not come and made love to me today" (Akam.102:19-19). The heroine asked her maid: "Friend! How did my love-sickness with pale sallowness, come to know about our lord's departure? See, how it is spreading throughout my forehead!" (Kuru.205:5-7). The maid said to her mistress, the heroine: "Our lord swore in the name of the deity that he will not part from you, on seeing pale sallowness spreading over your lovely breasts; let us therefore go now and implore the deity so that our lord may not be punished for swearing falsely" (Nar.358:1-7). The maid said thus to the hero when he was planning to go on a journey leaving his beloved at home: "My lady's face is lovely like the moon; if you go away from her as you intend to, pale sallowness will spread over it making it look like the moon swallowed by the serpent" (Kali.14:14-17). The heroine's pale sallowness vanished gradually when the hero caressed her, even like the enemy troops fleeing before the regiments of the Pantiya monarch (Kali.130:18-21).

Pacalai - Vilarppu - 1 (Become pale and fallow owing to love-sickness)

The heroine said to her companion: "See how my lovely golden complexion has become pale and fallow at the separation from my lord, acquiring the colour of the ribbed-gourd's lovely flowers" (Akam.45:5-8). The heroine suffering from the pain of separation from the hero said to her companion: "As our lord does not seem

to have enquired of visitors if I have grown pale and fallow with my old charms gone, has he perhaps forgotten me completely in his pre-occupation with earning wealth?" (Akam.235:1-3,17-19). The love-lorn heroine said to her companion: "Owing to the sickness of passion caused by my lord, my eyes lovely like *kuvalai* flowers, have become pale and fallow" (Kuru.13:3-5). The heroine worried about the proposed journey of the hero, said to her maid: "Though I have amorous union with my lord, how can I bear the thought that he is shortly going to leave me, giving me instead pale sallowness ruining the beauty of my forehead, and the consequent gossip of the villagers" (Nar.73:4-6,10,11). Of the hero who had left the heroine for a while, the maid asked: "Lord! How did you acquire the hardness of heart to leave my lady, causing pale sallowness to spread on her body, making it lose its freshness as of a tender sprig?" (Aink.231). The maid asked the hero who was still meeting the heroine without making any effort to expedite their marriage: "What sin has my lady's golden beauty done, that her lovely and fresh complexion should thus be ruined by pale sallowness?" (Kali.48:16-19).

2. Ponnirām (Golden colour)

The food-bowls of poor suppliants were ever turned towards the chest of the Lord of Koṅkānam even like the golden coloured cow's-thorn flowers in a desolate place turned ever towards the sun (Puram.155:4-8).

3. Iḷamai (Youth)

Auvaīyār sang of Atiyamān Pokuṭṭelini, in the words of a war-bard, singing at dawn with the young moon shining still in the sky

(Puram.392:1-3). Young calves were tethered to posts with ropes in the cottages of cowherds.

Pacalaiyaḷ - *Pacalai niraṭṭaiyūṭaiyavaḷ* (Woman with pale and sallow complexion)

Owing to the departure of the hero from her side, the heroine lost her charm, her lovely body being covered by a pale sallowness (Kali.143:6).

Paci - 1. *Unavu vetkai* (Hunger)

The minstrels and his kinsfolk were lean with hunger, their ribs showing through their sides, like a skinned monitor-lizard (Puram.68:1,2). Kumaṇaṇ gave away ornaments of gold besides rice cooked with ghee, satisfying the empty stomachs of the minstrel-singers weak with hunger (Puram.160:4-12). Amparkilāṇ Aruvantai removing the tattered rags of the war-bard sounding his drum, dressed him in a fine white garment and relieved his hunger (Puram.385:5-10). The Cera country of Imaiyaṇarampan Neṭuñcēralāṭan was prosperous and fertile, disease and hunger having been removed completely from the land (Pati.13:27,28). The wife of the drummer-bard became weak with hunger, with mushrooms blooming from the hearth which had not seen cooking for a long time (Ciru.134-136). The tiger killed a big boar and dragged it to its lair in order to relieve the hunger of its gravid mate, the tigress (Akam.72:12,13). The bull-elephant peeled off the bark of the yā tree to relieve the hunger of its mate (Kuru.37:2,3). The flesh of the wild-cow killed by the hungry dhole and left behind after it had eaten of it, became food for the wayfarers in the desert tract (Nar.43:3-5). The heroine prayed, that hunger that distressed lives on earth might forever be removed (Aink.5:2).

2. *Varumai* (Poverty)

The country of Toṇṭaimāṇ Iṇṭirayan did not know poverty, which was native to all other lands; the minstrel was guided to go to the big villages in this country, where he would get white cooked-rice along with fried chicken as food (Peru.253-256).

Paciyar - *Uṇavu Vēṭkaiyai uṭaiyavar* (Hungry person)

On the death of munificent Ay Antiran, hungry bards with lack-lustre eyes, went with their kinsfolk haplessly to other lands in search of patrons to relieve their hunger (Puram.240:11-14).

Pacippini - *Paciyaṅkiya nōy* (The pain of hunger)

In the wilderness, the old stag kicked at the bark of a tree in order to appease the pain of hunger of its young fawn, and eating only what was left over by it, stood in the hot sun to provide shade to its young one (Kuru.213:2-6).

Pacu - *Pacumātu* (Cow)

Chaste women of noble families were gentle-natured like the cow (Aink.271:3).

Pacumpiti - *Paccikkoti* (A green vine)

Women adorned themselves with wreaths woven of *iṭuvāṭci* flowers and *pacumpiṭi* blooms growing in Kolli hills (Pati.81:24,25). As green vine of *pacumpiṭi* and other plants flourished luxuriantly in Tirupparaṅkunṇam, the whole place was bright like the sky (Puram.19:75,83,84).

Pacūmpūṭceliyaṇ - *Paciya porpūṅkalaiyaṇinta celiyaṇ* (Talaiyālaṅkāṇattuc ceruvenṇa pāṇṭiyaṇ Neṭuñceliyaṇ)

Iṭaikkunṇur Kilār eulogised Talaiyālaṅkāṇattuc

ceruvenṛa Neṭuñceliyan thus: "We have not heard before of such a great slaughter in the field of battle, as when Celiyan adorned with fine golden jewels, all by himself defeated the combined strength of the two great monarchs and five chieftains who underestimated his prowess" (Puram.76).

Pacumpūṭ Pāṇṭiyan - *Pāṇṭiya mannan* (A Pāṇṭiya monarch)

Cataracts rolled down the mountains of Atikan, beautiful like the flags of victory fluttering upon the tuskers of Pacumpūṭ Pāṇṭiyan (Kuru.393). When Pacumpūṭ Pāṇṭiyan and his men celebrated their victory over the Koṇkars who fled before his might, there was boisterous revelry at Kūṭal city (Akam.253:4-7). Potiyil mountain belonged to Pacumpūṭ Pāṇṭiyan of stout arms, who excelled all other kings with powerful armies in valiant warfare, and whose righteous administration was famous for its impartiality. (Akam.338:1-6).

Pacumañcal - *Mañcalil oru vakai* (A kind of turmeric)

Lord Murukan was worshipped by devotees sprinkling the loose paste, made of turmeric and fragrant sandalwood ground together on a grinding stone, as an offering (Muru.235).

Pacai - *Picin* (Gum/starch)

The washerwoman cleansing clothes, would remove the starch sticking to them by rinsing it well with her fingers (Akam.34:11). The washerwoman would soak the clothes in starch and then beat it on the stone before wringing the water from them (Kuru.330:1,2).

Pañcavar - *Pāṇṭiyar* (Pāṇṭiya kings with all five-fold tracts in their realm)

Pāṇṭiyan Velliampalattut tuñciya Peruvaluti was like a bull among the Pāṇṭiya rulers who had all the five-fold tracts in their country (Puram.58:9).

Pañcavan - *Pāṇṭiyan* (Pāṇṭiya king)

The valiant Pāṇṭiya king never bowed to any one; only other kings did obeisance to him in submission to his power (Pari.Ti.2:46).

Pañcāy - *Tañṭān kōrai* (A kind of reed)

A certain woman wore a wreath of flowers strung together with the fibre of the *pañcāy* grass (Aink.76:1).

Pancāykkōrai - *Tañṭān kōrai* (A kind of reed)

Farmers' children, rejecting the *neytal* flowers cut off by the elders, would cull the dark water-thorn flowers and string them into wreaths using the fibre of the *tañṭānkōrai* reed torn off by their teeth (Peru.213-219,223).

Pañcayppallam - *Tantankorai valarntulla nīrnilai* (The watery hollow with reeds)

The hero with his beloved went round the water-hollow where the *tantankorai* reed had grown, and sported with her happily (Kuru.276).

Pañcayppavai - *Tantan koraiyal ceyta pomma* (Doll made from tantan korai reed)

The hero was happily amused to see his beloved dividing the flowers of the sal tree culled by the heroine, as he bent down its high branch, between her self and her own doll made of *tantankorai* reeds (Aink.383:4-6).

Pañci - 1. *Pañcu* (Cotton)

In the rainy season in *mullai* tract, silvery racks of clouds gently moved in the sky like cotton

ginned by a bow (Akam.133:5,6). Wicks made of cotton were used in the lamps lit in the houses by women at night (Kuru.353:4,5). The spray from the surging billows of the sea dashed by the wind, spread everywhere like cotton ginned by a bow (Nar.289:7,8).

2. *Cempaṇcikkulampu* (Cotton dyed in vermillion)

The hero delighted in smearing the lovely little feet of his beloved with cotton dyed in vermillion (Akam.389:7). The river Vaikai broke all dams, even like the irresistible passion of lovers breaking all bounds of modesty, while the red vermillion paste smeared with cotton on their cheeks and nails were all wiped off in their amorous union (Pari.4:17,21-23).

3. *Tukil* (Cloth)

In the battle-front, the wounds of soldiers were treated with medicaments and bandaged with pieces of cotton cloth (Puram.353:15,18).

4. *Nar* (Fibre)

Fibre could be seen outside the small unripe fruit of the palmyrah, put forth by its spathe (Kuru.393:2,3).

Pañci - *Paruttiyin tuy* (Cotton-fluff)

The cloud that had poured rains looked like fluff of cotton ginned by a bow (Nar.247:3,4).

Pañcuram - *Pālaippan* (A musical mode)

Wayfarers were afraid on even hearing the *Pancuram* mode playfully intoned by the women of the *kurinci* tract as they culled the flowers from the *venkai* trees (Aink.311:1,2).

Paṭṭam - *Nirōtai* (Spring)

The strong bull struggling painfully as it

negotiated the steep acclivity of the water-front in the stream, lamed itself when it fell down (Akam.107:13-15).

Paṭṭi - *Kāvalinri vēṇṭiyāvaru Olukupavan* (An unbridled rogue)

A certain unbridled roguish youth distressed the young women at play, by smashing their sandhouses, cutting off their wreaths from their heads and snatching away their playing balls (Kali.51:2-4).

Paṭṭinam - *Kaṭarkaraip paṭṭinam* (A coastal town)

The coastal town of Eyirpaṭṭinam, laved by the billows of the surging sea, (with fortified walls) belonged to Oyman Nalliyakkōṭan (Ciru.150-153). The coastal town of Nīrpeyarṟu belonged to Toṇṭaimān Iṇantirayan (Peru. 336). The sounds of foreign merchants bargaining and buying ornaments in Maturai city, resembled the bustling noise of the port of a coastal town where ships with many cargoes unloaded their merchandise (Netu.536-537). Kāviriṇṇipūmpaṭṭinam with its many flowery gardens surrounded by the back-waters, belonged to the great Cōḷa monarch (Akam. 205:10-12).

Paṭṭinanāṭan - *Kaṭarkkarai nakarattaiyūṭaiya nāṭṭirkkuriyavan* (Lord of the land with coastal towns)

Nalliyakkōṭan was king of Ōymanāḷu with coastal town of Eyirpaṭṭinam (Ciru.Ven.13).

Paṭṭini - *Uṇavinri tunpurutal* (Starving)

Kallātanār praised Pāṇṭiyan Talaiyālaṅkānattuc ceruvenṟa Neṭuñṇēliyan that he relieved the poverty of starving solicitors and gave them much food (Puram.371:2).

Paṭṭu - *Paṭṭupūcciyin nūlināl neyra āṭai* (Cloths woven with silk)

Young women of Kāviriṭṭuppaṭṭinam when they were intimately alone with their husbands, would remove their silken garments and wear light clothes suitable for love-making (Pat.106, 107). The hero went to his paramour's house, wearing silken garments and bedaubed with sandal paste (Akam.236:11).

Paṭṭutai - *Paṭṭupūcciyin nūlināl neyta atai* (Garment woven with silk)

Cōḷaṇ Karikārperuḷattān, removing the tattered and torn, moss-like rags worn by the solicitors of gifts, would give them to wear fine garments of silk with knotted tassels (Potu.153-156).

Paṭṭōr - *Alintōr* (Those who were killed)

Persons slain by the hands of Cōḷaṇ Pōrvaikkōpperunaṭkilli were to be pitied indeed (Puram.81:3-5).

Paṭṭōn - *Alintōn* (One who was killed)

The warrior who was himself killed after slaying the hill-like tusker, looked like a stranger as his body been so mutilated (Puram.307:1-3).

Paṭappu - *Vaikkōlpōr* (Hay-stack)

Rabbits frightened by the noise of children at play in the village-common, would hide themselves behind the haystack (Puram.324:2-4).

Paṭappai - 1. *Pakkamākiya iṭam* (Adjoining region /place)

Malayamān Tirumuṭikkāri was lord of the region adjoining the river Pennai (Puram.126:23). The wild-ox harassed by the hunters, fleeing for its life, ran through the region ad-

joining the hill, stirring up with its feet gems and gold from the ground (Puram.202:1-4). People of *neytal* tract in the littoral region adjoining the sea, would dive for pearls and coral-vine (Pati.30:7,8). In Kāñci city belonging to Toṇṭaimān Iḷantirayan, adjacent to the gates of the tower lay a tract surrounded by defensive forest (Peru.401). The region adjoining Maruṅkūrppaṭṭinam had many big salt-pans (Akam.227:20). Palmyrah-trees grew tall in the sandy-tract adjoining the sea-shore (Nar.123:4).

2. *Tōṭṭam* (An enclosed garden)

Maturaikkumaranār said to Peruntirumāvaḷavan; "Oh king! We will not come for those who do not respect us, be they great monarchs with mighty armies; but if a petty king were to offer us only millet-rice cooked with *muñṇai* greens from a fenced garden with Kindness and respect we shall honour him" (Puram.197:7-14). Ōymān Nalliyakkōṭan was lord of Kīṭaṅkil surrounded by many flower-gardens (Ciru.160). The hero was lord of the town surrounded by field and groves full of river portia trees (Akam.98:8). Pepper-vine grew luxuriantly in the heroine's garden with rocks adjoining the hill (Akam.272:10,11). In the green thickets in the garden ribbed-gourd flourished in the rainy season (Kuru.98:3-5). In the grove by the jungle river, the big male-monkey ate good food (Nar.119:4-6). When a frenzied dance by the hierophant was arranged to trace the cause for the heroine's malady, the maid said to the foster-mother: "If my lady were to look at the hill of the hero, climbing upon the round rock in our garden, her sickness will be cured". Thus she revealed to her, the true love of the heroine for the hero (Aink.210).

3. *Vayal* (Field)

Flowers like lotus and water-lily bloomed near the fields adjoining the tank that fed them (Pati.23:22-24).

4. *Kollai* (Back-garden)

The golden complexion of the heroine had the loveliness of the tender shoots of the thorny *iṇṇu* plant after a shower, in the back-garden (Nar.205:8-11).

5. *Pulakkaṭai* (Back-yard)

A certain heroine fixing a tryst for her lover, asked him to play on his *ampal* flute standing under the shade of the river-portia tree in her back-yard (Kali.108:62,63).

Paṭam - 1. *Āṭai* (Cloth)

To honour a heroic soldier who died in battle, a memorial-stone was erected, under a canopy covered by cloth, with his name carved on the stone (Puram.206:28).

2. *Caṭṭai* (Shirt)

In the war-camp, the bed-chamber of the sleeping king, was guarded by dumb foreign bodyguards wearing shirts (Mul.64-66).

3. *Mēṛkaṭṭi* (Painted cloth)

The cot of the queen, its legs painted with red lac, had overhead a painted cloth showing the moon and the star Aldebāran (Netu.157-159).

4. *Valai* (Net)

Children of hunters from a safe distance, would cast their nets and catch the monitor-lizard hiding in the sluice (Netu.157-159).

Paṭar - 1. *Tunpam* / *Varuttam* / *noy* (Suffering/sorrow/pain)

Paraṇar said to Vaiyāvika Kōpperumpēkan that the only gift he desired of him was that he should go home in his chariot and relieve forthwith the misery of his queen, Kaṇṇaki (Puram.145:5-10). The heroine suffering the pangs of separation from the hero said to her maid: "Even if my lord who has left me making my hapless heart suffer thus at distressing eventide with the painful east wind blowing cold, does not return to favour me with his love, may our friendship remain constant" (Akam.40:5-10). At the parting of the hero from the heroine, her bracelets coming off, she grieved in painful distress (Akam.328:9). To her maid the heroine grieving at the separation from the hero, said: "It is only fools who say that eventide is a distressing time; but to us who are left alone by our lords, all hours of the day are painful" (Kuru.234). The maid said to the heroine in the hearing of the hero waiting by the wall outside: "Your arms lovelier than bamboos, have become emaciated now because of hateful grief, as your eyes continue to shed tears" (Kuru.357:1-3). The heroine said to her maid when she knew about the departure of the hero: "Our lord has gone away from us in this rainy season; what is going to happen to us now, as we stay here suffering the pangs of separation?" (Nar.296:1,6-9). To the minstrel-companion of the hero who was going to meet his master, the heroine said: "Please remember to convey to him my sad plight without forgetting me, as my lord has done, after giving me this painful misery" (Aink.473). The heroine sadly said: "If someone were to go and inform my lord that mid-summer season has arrived in Maturai, he may come at least to sport with other women, if not for my sake, while I suffer the pangs of separation thus at midnight" (Kali.30:9-12).

2. *Ninaivu* (Reflection/thought)

Peruñcittiraṇār depicted his wife as a woman full of sad thoughts, miserable in that she could not suckle her infant at her withered breasts (Puram.159:6-8). The heroine was lost in a sea of painful thoughts, as she reflected on the hazards on the path of the hero coming to the night-tryst (Akam.202:13-15). The hero when the heroine's maid refused to help him sadly said: "I am going to mount a horse of palmyrah-leaf stem, without any shame, and announce to the people of the village that your mistress is responsible for my sickness of love, painful to think" (Kuru.173). The heroine angrily said to her maid who proposed to send a messenger to the hero: "Friend! Forget our lord and do not grieve that he has forsaken me; why should we have any relationship with one who has given us so much pain? My heart has become hollow as its substance has gone away with him, like a sandalwood tree withering when its bark is removed by the *kurava*; let not my lord see even the sickness of passion with painful memories from which I am suffering" (Nar.64). Both the good mother of the heroine and her fostermother, their agitated hearts full of sad reflection, underwent mortal pains after the elopement of the heroine (Aink.313:2,3). The anguished heart of the heroine unable to bear the pangs of separation, full of sad reflections, shrank within, like flowers folding themselves in the back-waters after sunset (Kali.130:11-13).

3. *Celavu* (Journey/travel/proceeding/flow)

On the very night of a bard's arrival after a journey, Atiyamān, on seeing his tattered moss-like rags, replaced them with fine garments and feeding him and his kinsfolk with good food, gave them also much paddy (Puram.390:10-23).

On account of her clandestine love-affair with the hero, the heroine afraid of her good mother, like a doe running away from a hunter's net, undertook a journey with her lover away from home (Akam.7:11-13). The hero was lord of the fertile region with water flowing through the sluices plentifully (Aink.109:2).

4. *Varavu* (Arrival/coming)

The big fish in the sea, hurt by the javelin thrown at it by the fisherman, leaped about like the rainbow agitating the ruddy waters and came up tired at last beside the flotilla of boats (Akam.210:1-6). The heroine describing to the maid the mischievous prank of the hero said: "Friend! when I gave him water to drink as he had asked for it, he caught me by my hand; and when I cried out to my mother, she came running up to us; but I saved the situation saying that he had hiccupped while drinking" (Kali.51:4-13).

5. *Paṭital* (Settle)

The heroine had fragrant tresses on which the bees settled (Akam.39:14). The maid said to the hero: "Our relatives will not send my lady to watch the millet-field any more as parrots may come and settle upon the ears of corn mistaking her voice to be one of their own; therefore expedite your marriage with her" (Aink.289).

6. *Paṭarutal* (Spreading)

The golden chain adorning the head of the minstrel's wife dancing at Tirupparaṅkunṛam, the seat of Lord Murukan, shone brightly like lightning in the midst of a cloud (Pari.21:54-56).

7. *Virital* (Stretching)

Lord Tirumāl has in his flag, the great Garuda Bird, with many- coloured outstretched wings, foe to the serpent (Pari.13:38,39).

Paṭartal - 1. *Pōtal* (Proceeding)

Cōlan Kuḷamurrattut tuñciya Kiḷlivaḷavan, out to destroy his foes, proceeding with his armies against them invaded their territories (Puram.69:8,9).

2. *Paravutal* (Spreading)

As the men of the hamlets in the hill-side spread themselves out everywhere, with bows and arrows, to hunt the bears, the frightened brutes climbed up the mahua trees and fed on the flowers therein (Akam.171:8-19).

Paṭarntōr - 1. *Cenrōr* (Persons who went somewhere)

The maid said to the heroine suffering from the pain of separation from the hero: "My lady! Our lord has gone to a far country in order to earn wealth, to be given to others in charity which alone will confer true merit on a man; Do not grieve so much, for he will return soon" (Akam.61:1-5).

2. *Ninaippōr* (Persons thinking of some one)

The heroine said to her maid: "When my mother asked me why I did not sleep I asked within myself how anyone could sleep if she were to be thinking all the time about her lover" (Nar.61:4-6,9- 10).

Paṭarvittavaḷ - *Ninaikkumpaṭicceytavaḷ* (Woman who made one think of something)

A certain passionate lover unable to gain the heart of his beloved said to wise elders: "She who has made me think of riding a horse of

palmyrah-leaf stem, though I am capable of riding a war-horse in the battle-field, dwells in my heart; but she is difficult to attain like the shadow of the full moon in water"(Kali.141:7-10).

Paṭarunar - *Cellukinṛavar* (Persons going somewhere)

Men and women of Maturai city went to Tirupparaṅkunram on a pilgrimage, mounted on elephants and horses, as if they were going to the celestial world to enjoy the fruit of their righteous deeds (Pari.19:10,11,13,15).

Paṭalam - *Kūtu* (A hollow crown)

Kaḷaṅkāykkāṇṇi Nārmuṭiccēral wore on his head, a hollow crown of plated gold studded with gems, covered on the outside by pearl chaplets strung together with fibre like a fine spider's web (Pati.39:13-17).

Paṭalai - 1. *Talaiviravittotutta mālai* (A flower-garland woven with leaves interspersed)

Cowherds wearing garlands of *vēṅkai* flowers interspersed with palmyrah-leaves, offered worship to the memorial-stone in honour of a dead warrior (Puram.265:1-5). The cowherd wore a garland strung together with various flowers from the branches and vines interspersed with leaves (Puram.173-179). The hero adorned his paramour with a garland of the *kōṅkam* flowers interspersed with leaves (Aink.37:1-3).

2. *Paṭal* (Fence)

The courtyard of the small house where millet-corn was kept for drying, was guarded by a fence (Puram.319:5).

3. *Talaipparappu* (Canopy of shady leaves)

The hamlet had a number of huts shaded by a canopy of leaves of trees (Akam.87:3,4).

Paṭakai - Koti (Flag)

At Tirupparankunram the seat of Lord Murukan, beside the pool, there fluttered flags of victory of scholars well-versed in all branches of knowledge, who had defeated their opponents (Pari.9:75-78).

Paṭaakai - Koti (Flag)

The maid said to the herdsman-hero about to enter the bull-ring: "If you overcome this fierce bull fearless as an ichorous tusker, my lady's arms will be adorned with your victorious flag" (Kali.101:36-38).

Paṭaam - Porvai (Mantle)

The munificent patron Pekan gave his mantle to cover a peacock shivering in the cold (Puram. 141:11,12,145:1-3).

Paṭaar - Turu (Thicket)

Inside the small thicket on the fine sand, the small-eyed pig slumbered (Akam.64:6,7). The female monkey was seen in the fearful small thicket near the place where the cataract rolled down from the hillock (Akam.288:9-12).

Paṭi - 1. Pumi (earth)

The tusker that had been wounded in its fight with a tiger, bent its knee on the earth and tried to drink the water from the pool (Akam.119:16-18). The fame of the Lord Tirumal's hill, Tirumaliruncolai remained well-established throughout the earth (Pari.15:23-25).

2. Vayirpati (Steps)

The cow-elephant broke off big branches from the trees and threw them into the pit as steps for the tusker that had fallen into it to clamber up to safety (Akam.8:10,11).

3. Pakai (Enmity)

To relieve the suffering of his devotee, Prahalatan, Lord Tirumal, tore with his nails the hill-like chest of his father Hiranyan and destroyed his hostile power (Pari.4:12,16-29).

4. Murai (Order)

Sacrifices were performed in ascending order so that the oblation might reach Lord Tirumal immanent in the sacrificial pillar (Pari.2:62).

5. Utavi (Help)

Flowers blossomed on the trees like the wealth of an enthusiastic man of spirit; but the bees buzzed noisily after sucking their honey, even like a lazy man without endeavour, helped by the hard-earned wealth of another (Kali.35:1,2).

Paṭikkal - Ēṇi (Ladder)

In Kāviriṇṇampattinam there were many storeyed mansions with high platforms running round them accessible by ladders placed against them (Pati.142,145).

Paṭimakan - Cevvāykkōl (The planet Mars)

When the planet Mars moved to Aries, rains poured on earth relieving the drought (Pari.11:5,13).

Paṭimam - Pāvai (Image)

The Pāṇṭiya monarch valiant in warfare, conquered the town of Muciri and seized a golden image from there (Akam.149:11-13).

Paṭimai - Tayavolukkam (Austerities)

Takaṭūr eṇṇinta peruṇṇeral Irumporai, strong in his austerities, himself advised his learned preceptor to renounce the world and perform *tapas* in the forests (Pati.74:24-28).

Paṭiyōr - Pakaiṇar (Enemies/foes)

Imaiyavarampan Neṭuñcēralātan earned the praise of poets by destroying his foes and seizing their lands (Pati.20:12-18). The lofty Lord Murukan with his mighty hands that were famous destroyed the foes who did not submit to Him (Akam.22:5,6).

Paṭivam - 1. Viratam / Kolḱai (Austerities/principles)

Men of askesis, fasted on principle (Akam.123:1,2). The brahmin well-versed in the Vedas, had a holy stick of palas tree, and a holy water-vessel in his hands, besides an austere food habit (Kuru.156:1-5). Women undertaking austerities culled the *atumpu* flowers from the white sandy shore (Nar.272:2). Lord Murukan's divine feet will be unattainable to men of austerity who had lost their merit owing to bad company (Pari.5:75,77).

2. Tavavēṭam (Ascetic garb)

Soldiers in the war-camp planting their bows on the ground hung their quivers from them like a trident-staffed brahmin who placed his ascetic garb dyed in ochre on his staff (Mul.37-39). One Anni Minili, bent upon taking revenge on the *Kōcars* who plucked her father's eyes, remained without regular food or clean dress, wearing an ascetic's garb, until Titiyan whose help she sought, killed the cruel *Kōcars* in battle (Akam.262:5-12).

3. Valipaṭu Teivam (Tutelary deity)

The houses of brahmins cleansed with cowdung had sheds where calves had been tethered to short posts, and tutelary deities for daily worship inside them (Peru.297, 298).

Paṭivu - Nīrāṇṭal (Bathing)

People who saw that the waters of the Vaikai were turbid with the toddy haunted by flies, refrained from bathing in it (Pari.Ti.58,59).

Paṭiru - Vañcanai (Falsehood/treachery)

The heroine said to her husband returning home after a visit to his paramour: "False and treacherous as you are, with your mantle covered by the pollen of flowers from the tresses of your hetaera, you have come home only out of love for your son; you may go back to her" (Kali.81:29-32).

2. Koṭumai (Cruelty)

To the hero who caressed her locks of hair on his return from a hetaera's house, his wife said angrily: "Who are you to touch my tresses? Your action is cruel like that of a king, who, pretending to protect his subjects, really does not care for them; do not come home hereafter" (Kali.89:1-3).

Paṭukkai - Kiṭakkai (Lying down)

Along with ears of paddy-corn reaped by the flowers, *neytal* flowers also lay amongst the sheaves (Nar.275:1-3).

Paṭukar - Vali (Path)

The hamlets adjacent to the hill, had difficult paths with ups and downs, through the sounding bamboo forests (Malai.161,162).

Paṭu - 1. Kuḷam (Pond)

In Eyirpaṭṭinam belonging to Ōymānāṭṭu Nal-liyakkōṭan, there were cool ponds full of water (Ciru.152,153).

2. Maṭu (Pool)

The little water oozing from the red-soiled

pool, was scooped out and kept in the jar in the courtyard of the small house (Puram. 319:1-3).

3. *Kiṇaru* (Well)

Men carrying bundles of food on their shoulders, hewed the hard rocks with pickaxes and dug a well with brackish water (Akam.79:1-3).

4. *Ciriya kuḷi* (Small pit)

The buck that had lost its doe, lay on the ground sadly like a wounded person without even drinking the little water in the small pit in the saline tract, while its carefree young fawns frolicked beside it (Akam.371:1-9).

Paṭukalam - *Vīrar irakkum pōrkkaḷam* (Battle-field)

When the birds of the air shielded with their wings Āy Eyinan who fell fighting against Miñili, angry Nannan gracelessly refused to see the battle-field where he died (Akam.208:5-10).

Paṭucilai - 1. *Periya kiḷai* (A big branch)

The female stork that had been abandoned by its male after their mating, perched sadly in the big branch of the screw-pine, not caring to prey on the fish in the back-waters (Nar.178:2-5).

2. *Tāṇta kiḷai* (Low branch)

The young one of the monkey hiding in the low branch of the *vēṇikai* tree, snatched away the pot of milk mixed with honey in the hands of the hill-maiden (Nar.379:1-5).

Paṭutal - 1. *Aṭaital* (Becoming)

Vaiyāvik Kōpperumpēkan was not ignorant of warfare; but he chose to become ignorant in his

indiscriminate charity to all who came to him (Puram.142).

2. *Eytutal* (Reaching)

As the wild-tract had reached a cool state, its heat abating after the rains, the heroine asked the hero to take her along with him (Akam.349:1-3).

3. *Poruntutal* (Being attached to a place)

The foster-mother of the heroine grieved thus after her elopement with the hero: "My daughter instead of being attached to her home, playing happily with her companions culling red water-lilies and sporting in the sea has gone away with her lover across the tract with the gravel hurting her tender feet" (Kuru. 144:1-5).

4. *Amaital* (Being fixed)

The heroine speaking to her companion about the hero coming to the night-tryst said thus: "My heart in which my lord is seated, driven by passion yearns for his quick arrival, but at the thought of the hazards on this way, it does not desire his coming; thus without remaining fixed in a single state, it is agitated like the screw-pine on the seashore, rising and falling with the waves of the sea (Kuru.340).

Paṭuttal - *Tuyilutal* (Sleeping)

The maid said to her mistress the heroine, when the hero was about to leave her: "If our lord were to go away to carry out his manly duties, how will your eyes that slept when you lay on his chest, be able to close in slumber hereafter?" (Nar.171:6-11).

Paṭumarattu Mōcīkīranār - *Pulavar* (A poet)

Kīranār being his given name, this poet

belonged to a village called Mōci. The prefix 'Paṭumarattu' has not been explained yet. Dr.U.Ve.Ca. opines that this poet is the same as Mōcikīrānār who has also composed some poems. Three poems in Kuruntokai 33, 73, 383 are in the name of Paṭumarattu Mōcikīrānār. The first deals with the theme of the heroine receiving favourably the envoy from the hero, a young minstrel. In the second poem, the heroine blesses the minstrel-companion who announced the return of the hero. In the third, the heroine prefers to elope with her lover, overcoming her natural shyness.

Paṭumarattu Mōcikorrānār - Pulavar (A poet)

Korrānār being his given name, he belonged to a village called Mōci. In Kuruntokai (376), the only poem to his credit, the hero speaks to his own heart, describing the loving nature of the heroine cool in summer like sandalpaste, and warm like the heart of a lotus in the dewy cold season; and decides to give up his proposal for a journey abroad.

Paṭuvatu - Irāi (Tax)

Cēra monarchs taking for their use, as tax-money from the people, a sixth of revenue, ruled with impartiality and justice (Puram.17:6).

Paṭutirai - Periya alai (Big wave)

Fishermen's wives, played upon the milk-white sand heaped upon the shore by the big waves of the sea (Nar.49:1,2).

Paṭunar - Uḷaiṭṭavar (Labourers)

Labourers in the field working throughout the day in hay, drank toddy and lay in an intoxicated stupor till dawn when they ate the cold rice that had been cooked the day before (Puram.393:10,11).

Paṭunīr - 1. Kuḷam (Pond)

The buck after drinking the cool waters from the pond, and feeding on *arukam* grass, rested with the doe under the shade of the *piṭavam* tree, whose fallen flowers covered the sand (Akam.139:9-12).

2. Pallam (Pit)

The deer with its mate, gambolled about after drinking the water in the gravelly pit (Kuru.250:1,2).

3. Cunai (Pool)

Plantain trees grew luxuriantly beside the waters of the pool in the hill-side (Nar.188:1).

Paṭuppavar - Pūcikkolṭavar (Person who daub a paste)

As the sandalwood was useful only to those who bedaubed themselves with its paste, and not to the hill where it was born, women too were of use only to their husband's houses and not to their parents (Kali.9:12-14).

Paṭupakai - 1. Mikutiṭyāna pakai (Great enemy)

As the people of the hamlet afraid of the great enmity of the bandits who slew the merchant bands and plundered their wealth, left for safer places the village became desolate (Akam.167:7-10).

Paṭupatam - 1. Uṇṭākkappaṭṭa uṇavu (Cooked food)

Two were the enemies of Atiyamān Añci's son Pokuṭṭelini; one was the suffering caused to women in love with him; the other was the suffering of the people of the villages conquered by him who fled in fear of his boisterous troops and his elephants that made turbid the water-fronts (Puram.96).

2. *Akappaṭatal* (Opportune time for seizing)

In the wild-tract, at midnight the big tiger bided its time to seize the dhole as prey (Kuru.141:5-7).

Paṭupu - 1. *Tōṇrutal* (Appearing)

Ālattūr Kilār said to Cōlan Kuḷamurrattut Tuñciya Killiṭaḷavan: "Lord! If I do not sing the praise of a noble patron like you who has given much wealth to minstrels, the myriad-rayed sun will not make his appearance" (Puram.34:14-18).

2. *Ātal* (Becoming)

Ātukōṭpāttuc Cēralātan was a man of truth whose tongue never uttered words that became false (pati.58:9). The great conch in the hand of Lord Tirumāl resounded so that the ears of the demons became deaf (Pari.2:38).

3. *Vīṭtal* (Falling)

Animals brought down by the tiger would not fall on the left side (Akam.131:1-3).

Paṭupul - *Viḷukinra paravaikal* (Birds that settle on something)

The heroine along with her companions, watched over the fish caught by her father from the sea and kept for drying in the sand, chasing the sea-birds settling on them (Akam.80:4-6).

Paṭumakal - *Alintu kiṭakkum makan* (Slain son)

When a certain old matron was told by ignorant persons that her son had died in the battle with wounds on his back, she swore that if it were true, she would cut off her breasts that gave suck to him; and going to the field of battle, she searched among the dead soldiers for her slain son's body, and finding that he had

died with honourable wounds she rejoiced more than when she gave birth to him (Puram.228).

Paṭumalai - *Oru pālai paṇ* (A Pālai mode of music)

A certain minstrel went to Āy Anṭiran singing the *paṭumalai pālai* mode on his small yāl held in his side (Puram.135:7-10).

Paṭumalai - 1. *Mikka maḷai* (Heavy rains)

It rained heavily such that all the pits and hollows were filled with water from which the frogs croaked in chorus like many musical instruments sounding together (Akam.154:1-3). In the cool fragrant wood, heavy rains poured (Nar.361:1).

2. *Peykinramalai* (Pouring rain)

The hooded serpent trembled at the roar of thunder as the cloud poured rain (Nar.129:7,8).

3. *Olikkinra maḷai* (Noisy rain)

In the densely wooded jungle, the black monkey with its young ones shivered in the rain as it poured with a loud noise (Kuru.249:1-3).

Paṭai - 1. *Pataikkalam* (Weapon)

Enemies armed with spears who came to conquer Palyākacālai mutukuṭumi Peruvaḷuti, were destroyed as they could not stand before the power of the vanguard of his armies with bright weapons (Puram.3:9-11). The subjects of Cēramān yānaikatcēy māntarañcēral Irumporai knew no other weapons except their ploughs (Puram.28:11). Koṇkānañkilān was very valorous in war; he never showed his back to the weapons thrown by the enemies in battle (Puram.154:10). Soldiers fought with weapons like spears that were newly made

(Puram.294:3). Lord Civaperumān has beside the radiant trident, many other weapons that shine bright (Pari.Invo.11,12). Celvakkatuṅkō Vāliyātan had fierce warriors who sought fresh weapons to fight with, when the weapons in their hands were broken (Pati.67:1-5). The *pālai yāl* had the power to make even the cruel bandits to throw off thier terrible weapons giving up their murderous profession (Mul.77). The monarch honoured a heroic warrior who routed the enemy troops with his weapon, by adorning him with a golden flower (Akam.174:2-4). The hunter had short weapons the arrows and a curved bow (Kuru.333:1). The hero, made ready to fight with his enemies, by sharpening his weapons (Kali.17:1). Lord Tirumāl carries in His hand the sharp weapon Discus which he hurls against his foes to destroy them (Pari.1:18). Lord Murukan's great weapon, the spear, stained with the blood of foes, became ruddy like coral-vine (Pari.19:98).

2. *Tānai* (Army/regiment)

Talaiyālāṅkānattuc ceruvenṇa Neṭuṅceliyan was like the very God of Death to his enemies whom he destroyed with his multitudinous armies, so vast that the earth writhed under them (Puram.23:15-17). Ēnāti Tirukkiḷli, had a reputation pleasing to the ears, though his body marked by cicatrices and scars of sword-wounds, was unbeautiful to the eyes; he was capable of annihilating the armies of his foes. (Puram.167:1-4). Palyānaic celkeḷu Kuṭṭuvan, younger brother of Imaiavarampan, commanded a big army that was ever victorious (Pati.24:5). The enemies of Takaṭūr eṇṭa peruṅcēral Irumporai who unwisely invaded his country with their armies, were destroyed by him (Pati.72:1-2). Ōymānāṭṭu Nalliyakkōṭan

was capable of stemming the retreat of his army before the enemy regiments, and destroying them single-handed (Ciru.211). Round the war-camp of the king, was erected a palisade of spears planted in the ground with shields tied in row, where the regiments rested (Mul.41-43). The Cēra monarch with warlike prowess, had a big cavalry regiment (Akam.309:10). The flocks of herons standing on the sandy shore waiting to prey on fish, looked like a regiment of footmen of the king's army (Nar.29:2-4). Early mid-summer season came on, like the army of an enemy king invading the country of a weak king ruled by a foolish minister (Kali.27:7,8).

3. *Pōrkalam* (Golden saddle for a horse)

Uṟaiyūr ēṇiccēri Muṭamōciyār said to Āy Aṇṭiran: "I have come only to see you and not to get any chariot drawn by horses adorned with golden saddles" (Puram.135:13,15:19,20). The horses in the regiment of Kuṭakkōcēral Irumporai, stood ready for war with golden saddles and harness (Pat.82:7). Toṇṭaimān Iḷantirayan would give away to solicitors of gifts, the horses left behind by the fleeing enemies, along with their golden saddles (Peru.490-493).. To a certain gifted poet who sang in her praise, the Goddess of victory seated in the forest, gave a horse adorned with many golden ornaments and a saddle, along with her blessings (Akam.345:4-7). The hero drove away in a bright chariot made of elephant's tusks, drawn by horses adorned with golden ornaments and saddles (Kuru.209:3). Men riding upon elephants adorned with golden forehead pieces agitated the waters of the river Vaikai (Pari.11:52,53).

4. *Kalappai* (Plough)

Vellaiḷkuṭi Nākanār said to Cōḷan Kuḷamurraṭ-

tut tuñciya Killivalavan "Oh king! Remember that all the victories your warriors bring to you by destroying the foes in the battle-field, are made possible only by the plough" (Puram.35:25,26).

5. Matilin uruppu (Rampart)

Karikāl Peruvalattan performed successfully sacrifices in the holy place within his fortress with high-ramparts (Puram.224:7,9).

6. Aṭukku (Layer)

The heroine lay hugging a pillow on her blemishless wide bed of many layers (Akam.289:12). The hero and the heroine slept on a fine bed of many layers (Kali.10:100).

7. Kōṭṭai (Fort)

Warriors armed with long spears were moving inside the small fort (Akam.35:4).

8. Cūṭṭukkōl (Branding - iron)

Herdsmen drove their cattle towards the woods, carrying leathern scrips containing branding - irons and muzzles of bamboo (Kali.106:1,4,5).

9. Arivāḷ (Sickle)

The *neytal* flowers cut by the labourers reaping paddy, lay on the flower along with the sheaves of corn and the sickle (Nar.275:1-3).

Paṭaiṇār - Kālāt paṭai vīrar (Infantry-men)

The villages of the enemies where Palyānaic celkelu Kuṭṭuvan's infantry-men fought, were all ruined with the soil upturned by ploughs drawn by donkeys (Pati.25:4).

Paṭaittān - Paṭaittōnākiya Iraivan (God the Creator)

Just as God took back into Himself all lives

created by him at the end of the aeon, the sun set in the evening withdrawing unto himself the bright rays sent out by him in the morning (Kali.129:1-3).

Paṭaitticinōr - Paṭaittavar (Maker/creator)

Those who helped agriculture by bringing together arable land and water, are to be deemed as the creators of life and body (Puram.18:22,23).

Paṭaittōr - Paṭaittavar (Maker)

The maid asked the hero who was planning to leave her in order to make money from abroad, if he had forgotten the natural law of the world to protect those who were under his wing (Nar.337:1,2,10).

Paṭaitton - Paṭaittavan (God, the Creator)

Pakkuṭukkai Nānkaṇiyār describing the twyfold nature of the world said: "Surely, heartless must be the Creator of this world, where in one house the funeral drums beat while from another resounded the joyous drums of a wedding, where also lovelorn women shed tears while women in amorous union with lovers rejoiced" (Puram.194:1-5).

Paṭaippu - Celvam (Wealth)

Pāṇṇiyan Arivuṭai Nampi said thus in his poem: "Vain indeed and worthless, are the days of life of a man of much wealth, if he does not have charming children full of pranks" (Puram.188).

Paṭaiyan - Paṭaiyai uṭaiyavan (One who possesses an army)

Takaṭṭur erinta peruñcēral Irumporai possessed a vast army, with countless infantrymen, chariots and horses (Pati.77:1 2 4 7)

Paṭaiyān - *Malar ampinai uṭaiyōnākiya Kāman* (Kāman, with a flower arrow)

The God of love, Kāman with his flower-arrows, kindled the passion of love during the night in the hearts of young men and women (Pari.6.57).

Paṭaiyōy - *Vērpaiyayiyuṭaiya Murukanē* (Lord Murukan with the spear)

The heroine and her maid worshipped Lord Murukan hailing him as the Lord with the mighty weapon, the spear which destroyed root and branch, the golden mango tree in which shape the Demon chief Cūrapanmā stood.

Paṭaiyōr - *Paṭaikkaruvikaḷai kaiyilēntiya vīrar* (Soldiers armed with many weapons)

In the proud war-camp of Nalaṅkiḷli, where he gave balls of rice cooked with meat to minstrels, soldiers armed with many weapons of war roamed about arrogantly (Puram.33:10-15).

Paṇ - 1. *Icai* (Music)

Vanparaṇar directed the minstrel's wife to play musically her *yāl*, singing the praise of Valvilōri (Puram.152:14). At festivals musicians with *yāls*, played sweetly various melodious tunes (Pati.29:7-9). The minstrel with the *yāl* was an adept at playing all the varied musical modes upon his instrument (Akam.346:1). Villagers danced a choric dance in the village common, singing various melodies in praise of the victorious herdsman who vanquished a bull and his beloved (Kali.102:35-39). The humming of the beetles as they sucked honey from the *kaṭampa* flowers in Tirupparaṅkunṇam sacred to Lord Murukan, was like melodious music (Pari.14:3,4).

2. *Paṇṇutal* (Alankarittal)

The soft-moving chariots of the enemies, destroyed by the soldiers of Takaṭūr eṇinta peruṅcerai Irumporai were well-decorated (Pati.77:6). Cēran Neṭuṅcēralātan had a war-drum that was very well-decorated (Akam.347:5).

3. *Iyalpu* (Nature/quality)

The beetle that sucked honey from the glory-lily sacred to the deity at Nērimalai of Celvak kaṭuṅkō Vāliyātan, lost its natural ability to fly swiftly (Pati.67:19-22). White storks laid their eggs on the cross-bars of the carts, cast aside by the salt-merchants as they had lost their natural value (Nar.138:1-4).

4. *Pāṇṇu* (Song)

On seeing the valour of a heroic soldier who died in battle killing an elephant, his king emulated his noble example, resolving that glorious death in the battle field was the best way to win a song in his praise from a poet's tongue (Puram.307:11-14).

5. *Pūṇṇutal* (Fixture)

The charioteer examined well, the equipment and fixtures of his chariot before driving it (Akam.340:3,4).

Paṇṭam - *Poruḷ / Carakku* (Provision / goods / article / thing)

Pokuṭṭeḷini protected his country like the auxiliary axle that was kept in readiness to be used in the place of the axle of a cart when it broke (Puram.102:1-6). In the big mansion of the merchants in Maturai city, were stored many goods and foodstuffs (Matu.503). Salt-merchants stopped their donkeys with panniers loaded with goods and salt under the

shade of a yā tree, to give them rest (Akam.343:10-13).

Pāṇṭaraṅkam - *Civanāṭiya kūttilonṟu* (One of the dances of Lord Civā)

When Lord Civā smearing his body with the white ashes of the men slain in battles, danced the pāṇṭaraṅkam it was Goddess Umai who kept the proper time-measure for the musical mode (Kali.1:8-10).

Paṇṭāram - *Karuvūlam* (Treasury)

A certain youth said to his friend pointing to a woman bathing in the Vaikai: "Her eyes are at once the weapons of the God of Love and the repository of his treasures" (Pari.11:123).

Paṇṇal - *Oppanai ceytal / Alaṅkarittal* (Decoration)

A certain soldier, selecting a swift steed for the next day's battle, decorated it with all trappings (Puram.304:3-6).

Paṇṇan - *Cirukuṭikkilān Paṇṇan* (The patron, Paṇṇan, Lord of Cirukuṭi).

Kōvūrkiḷār guiding a minstrel-suppliant to go to Killivaḷavan, said thus: "If you go to the Cōla king singing his praise along with your wife, with her fragrant tresses redolent of the trumpet flowers blooming in Paṇṇan's Cirukuṭi where the bees hum around the white-lilies, you will surely become rich" (Puram.70:5,10-16). Sweet would be the taste of water drunk by persons who had eaten the ripe goose-berries growing in the garden of Cirukuṭi belonging to Paṇṇan, who lived only for others and not for himself (Akam.54:6, 13-22).

2. **Vallār kilān Paṇṇan** (Paṇṇan, Lord of Vallār)

Cōṇāṭṭu mukaiyalūrc ciṟu Karuntumpiyār directed a minstrel to go to Paṇṇan, Lord of Vallār thus: "If you want to feed yourself and your hungry relatives, go with them to Paṇṇan at Vallār before he leaves for other places, so that you might get gifts enough to drive hunger" (Puram.181:6-10).

Paṇṇi - *Paṭai talaivan* (Chieftain)

Paṇṇi, of the sharp arrows, lord of Kōṭai Hills whose days except for the short time he devoted to training captured elephants, were ever spent in giving charity to suppliants, performed a useful battle-sacrifice (Akam.13:6-15).

Paṇṇiyam - *Poruḷ / Paṇṇam* (Provision / Foodstuff / goods)

Āṭukōṭpāṭṭuc Cēralātan apportioned the produce and goods from various lands, and yielded by the forests and the hills in his own country, for the performance of righteous deeds (Pati.59:14-10). Sellers of various goods rested in the shade of the hill-like mansions of Maturai city (Matu:402:406). Farmers in Kāviriṭṭuppaṭṭinam lived prosperous lives giving their guests in cooked food and other useful goods (Pat.203-205). At Iruntaiyūr, sacred to Lord Tirumāl, there were streets where merchants lived selling various useful goods and commodities, food-stuffs, garments, jewels, ornaments, gold and gems yielded by the hill and the sea (Pari.Ti.1:22-25).

2. **Paṇṇikāram** (Cake/sweet-meats)

Some of the persons who followed the Pāṇṭiya king circumambulating Tirupparaṅkunṟam sacred to Lord Murukan, gave sweet-meats and cakes to the monkeys (Pari.10:38).

Paṇṇu - Icai (Music/musical mode)

Celvak Kaṭuṅkō Vāḷiyātan seated in his court, gave away various kinds of toddy delighting the palate, even like an expert musician playing various types of *pālai* mode on his *yāl* to regale the ears of listeners (Pati.65:13-17). Minstrel women warmed the strings of their *yāls* against their bosoms, to maintain their temper as required for the musical mode to be played by them (Netu.68-70).

Paṇṇuna - Kalanai mutaliya poruḷkaḷ (Things like saddle etc.,)

The people of Maturai in the intoxication with joy at the sight of the freshes in the river Vaikai decked the elephants with saddles and other trappings intended for horses (Pari.20:18).

Paṇṇai - 1. Kīrai vakaikalil onru (A kind of greens)

The white grains of common-millet, ground in a quern and sifted with a winnowing-fan, looked like the bright seeds of *paṇṇai* plant (Akam.393:9-12).

2. Viḷaiyāttu (Watersport)

The hero said to the maid of the heroine: "When your mistress and I leaped into the water and sported therein the entire water-front became cool and fragrant, with the fine smell of *kuvalai* flowers" (Aink.73).

Paṇpa - Kuṇavānē (Men of character--vocative)

The heroine, aware of the extra-marital liaison of the hero with another woman, ironically hailed him as a man of character who had broken off his loving ties (Pari.6:63).

Paṇṇilāṇ - Naṛkuṇamillātavan (Men without good character)

Pakkuṭukkai Nankaṇiyār sang this: "Surely, He who created this world this contrarities, could not have been a good person; for, while in one house there is the wailing sound with funeral-drums, in another there comes the joyous beat of wedding-drums; while one women laments the death of her husband, another is locked in amorous union with hers."-(Puram.194:1-5).

Paṇṇilai - Naṛkuṇamillātavanē (Person without good character - vocative)

The heroine accused thus the minstrel-companion of the hero who came as the envoy of love from his master: "As you have not chastised my lord and brought him home, surely you are not a man of good character" (Ain:138).

Paṇṇirru - Tanmaiyaipuṭaiyatu (Things with a certain nature)

The heroine said to her maid: "In the hill-side of our lord, the sheaths covering the tender shoots of the bamboos, resembling the ears of a deer, drop off naturally after some time" (Kali.43:16- 19).

Paṇṇinavvi - Tanmaiyaippōṇṇavai (Things of a certain nature)

Herdsmen sent into the bull-ring, fierce bulls of varying natures, white as Lord Baladēvan, black like Lord Tirumāl, tawny like Lord Cīvā and red like Lord Murukan (Kali.104:6-17).

Paṇṇinār - Naṛkuṇamuṭaiyār (Men of good nature)

Māṭalan Maturaik Kumaranār said to Cōḷaṇ Kuṟāppaḷḷi tuñciya Peruntirumāvaḷavan who delayed his gifts to him: "Lord! We do not care for opulent mighty kings with large armies; we will respect only men of good nature

who treat us properly, even if they are only petty chieftains" (Puram.197:1-15).

Paṇṇinai - Tanmaiyaī uṭayāy (Person with a certain nature- vocative)

The maid said to the hero who was tardy in making arrangements for his wedding with the heroine: "Is it becoming of your good nature, if you do not try to relieve the misery of my lady, suffering because of her strict confinement to her house by her mother?" (Kuru.342:4-7).

Paṇṇu - 1. Naṛkuṇam (Good nature/quality/character/virtue)

Uṛaiyūr mutukaṇṇan Cāttanār said to Cōlan Nalaṅkilli: "May your soldiers acquire prosperous mansions unlike the small houses of your enemies; make them also men of good nature, capable of showing sympathy to poor" (Puram.29:17-22). Cōlan kuḷamurṟattut tuṇṇiya Killiḷaḷavan, had a valour that was praised even by his foes, and a noble nature that relieved the wants of his friends (Puram. 373:35,36). Kumattūr Kaṇṇanār said that he had visited the lands of the foes of Imaiyavarampan Neṭuṇṇēralātan as also the Cera country, only in order to see for himself, the various noble qualities of this far-famed monarch. (Pati.15:2-34,40). The holy city of Tirucentur-by the-sea, esteemed by good people, has the virtue of attracting Lord Murukan who loves to dwell there (Muru.124,125). Ōymānāṭṭu Naḷliyakkōṭan was a chieftain of such a noble nature, that reputation which is unstable, stayed with him forever permanently (Ciru.268,269). The maid spoke thus to her mistress about to wed the heroine: "Friend! Our lord will not even dream of being away from you as he is aware, how cruel these

cold nights are to lonely lovers; further, he is of such a sweet nature that he will cherish you lovingly as on the first day he met you" (Akam.178:19-22). The heroine spoke approvingly of the maid consenting to the hero's departure in order to earn wealth: "Friend! When men go abroad duty-bound, noble-natured women should not stand in their way but wish them well in their endeavour" (Nar.24:7-9). The hetaera said to the minstrel-companion, that his master had gone to his wife because of her noble nature and not because she was more beautiful than herself (Aink.176:1,2). The maid said to the hero continuing his clandestine visits without making preparation for their marriage: "Lord of the Hills! You must come soon to relieve for good, the distress of my lady, who is shielding you because of her noble nature, concealing her own misery from her bevy of companions who are sure to accuse you of unkindness" (Kali.44:14-21).

2. Tanmai / Iyalpu (Natural character / quality)

The foes of Pari at whose cowardly fleeing from the battle-field, he himself stood ashamed, did not have any noble qualities worthy to be praised by poets (Puram.120:18-20). Caṅkavaruṇar, the Nākariyar, said to Tan-tumāran: "It is always the nature of wealth not to remain for long with persons without humility, pleasant speech and charitableness" (Puram.360:8-12). Takaṭūr eṛinta peruṇṇēral Irumporai had a natural capacity for careful deliberation like wise counsellors (Pati.72:6,7). The land of Nannan Vēṇmān had a fertile quality, its villages rich with never-decreasing new yields (malai.95,96). The good mother of the heroine unaware of the fact that the malady of her daughter was caused by the noble char-

acter of the hero, decided to arrange for a frenzied dance with a lamb-sacrifice, in order to find out the truth (Akam.242:8-12). The heroine said to her maid: "I was with my lord in amorous union only for a day; but it has caused a malady whose nature is such that it is ruining my charm day by day" (Kali.271:2-5). The small *yāl* in the hands of the minstrel, with a sweet sound like the hum of bees, had all the characteristics of a good *yāl* (Nar.30:2,3). The Pāṇḍiya monarch's circumambulation of the temple of Lord Murugaṇ at Tirupparaṅkunṇam, with his wives and ministers, was of a nature similar to the moon with stars going round the Meru mountain (Pari.19:19-24).

3. *Alaku* (Beauty/charm)

During their clandestine affair when he could not meet his beloved, the hero's body lost its beauty of form, like a tusker refusing food, while languishing for its mate (Akam.392:1-5). The hero praised the womanly beauty of his beloved comparing it to the opulent city of Toṇṭi-by-the sea (Aink.175:4). A certain woman spoke to the villagers waiting for her lover who had left her after enjoying her charms (Kali.145:5-8).

4. *Uṇmai* (Truth)

To the maid recommending the hero to her favour, the heroine replied: "Friend, how can we take to be truth all the nonsense that a man speaks from the street, if he has swerved from common courtesy?" (Kali.60:24-26).

5. *Aram* (Propriety)

When the hero was in his paramour's house, the maid would inform him in the morning of the tender heroine's coming of age; as it was

proper for him to be with her then, the hero would have amorous union with her (Pari.9:16-20).

6. *Anpu* (Kindness)

Strong-bowed bandits in the dry tract where the bamboos withered for want of rains, lived a life devoid of any kindness, slaying the wayfarers for their wealth (Akam.245:5-7).

7. *Irakkam* (Pity)

The cowherds who tethered the calf separately without allowing it to suckle milk from the cow, were without pity indeed (Akam.293:11,12).

8. *Inpam* (Pleasure)

The hero having missed his tryst, said to himself: "Heart! pining for the pleasure of one who is difficult to attain, you are not willing to give her up either" (Akam.372:3-6).

9. *Ceyal* (Action/Doing)

The heroine said to her maid: "Friend! Though we have not done anything offensive to him, he is distressing us by his delay in returning home" (Akam.101:17,18).

10. *Ceyti* (Tidings/news)

The heroine said to the hero when she was told about his intended journey: "Lord! If you must indeed go away, do so; but after you have completed your work, do not seek to get from any one from our village, news about my welfare; for then your sun-like fame will become dim, when you know about my death" (Kali.19:7-13).

11. *Takutippāṭu* (Propriety)

The maid refusing the night-tryst to the hero

said to him: "Is it proper on your part to come here all alone in this dark night along a track infested by snakes, without caring for the anxiety you give to my mistress?" (Nar.168:6-11).

Paṇavai - Paraṇ (Loft, Machan)

During nights, foresters in their high platform kindled fire, using fire-drills (Kuri.225,226). the forester upon the machan erected in the ācini jack-tree in the hill-side, on hearing the tread of the bull-elephant with its mate eating the crops in his field, would shoot a sling-stone at them (Kali.41:6-10).

Paṇi - Ēval (Service)

Kuruṅkōliyūrkiḷār said to Yānaikaṭcēy Mān-tarañcēral Irumporai who escaped from the prison of Pāṇṭiyan Neṭuñceliyan, "Saviour of the Cera line! Your enemies recovered their territories when you were held by your foe; when you freed yourself and returned to your kingdom, they have begun to do service to you again" (Puram.17:29-32).

2. Tāltal (Being low)

The minstrels of Āṭukōṭapāṭṭuc Cēralātan, played the pālai moeḍe upon the bow-strung big yāl in their hands with talīñci as the theme (Pati.57:7-9).

3. Vinai (Performing an action)

The maid said to the heroine suffering from the pangs of separation: "Friend! Shall we reveal to our mother your secret love for the hero, so that his pain at the delay in the performance of your marriage is relieved?" (Kuru.333:4-6).

4. Paṇivu (Submission)

Devotees worshipped Lord Murukaṇ at Tirup-

paraṅkunram thus: "Lord! We and our relatives, will adore your sacred Tirupparankunram and not human beings and sing your praise alone, so that we may be free from the bondage of birth" (Pari.14:49-53).

Paṇintōr - Valipaṭuvōr (Subservient persons)

Many were the monarchs whose orders were obeyed by subject-lords subservient to them, but even they passed away from the earth (Matu.229,230,234,237).

Paṇiyam - Paṇtam (Edibles victuals)

At Kāviriṭṭuppaṭṭinam flew many flags of deities; there were offerings placed before the altars, of baskets of cooked rice soft like the flower of sugarcane growing beside river-banks; on a cloth spread on the flood were placed tasty edibles and victuals with rice strewn all over as oblation to the deities (Pat.159-168).

Paṇiyār - Pakaivar (Those who did not obey foes)

Many were the monarchs who wasted their lives in conquering the countries of those who did not obey them (Matu.230).

Paṇilam - Caṅku (Conch/shell)

In Maturai city, conches were blown in front of a mad elephant and behind it, to warn people away from its path (Matu.380). The foster-mother said to the good-mother, that the youthful hero who took her daughter away, married her properly to the sound of beating of the drums and the blowing of the conches (Kuru.15:1).

Paṇivu - 1. Tālcci (Humility)

Nannan Vēṇmān had the ability to subdue this

enemies who were not humble before him (Malai.423).

2. *Paṇital* (Submission)

Lord Civā, who destroyed the triple-cities, is the Supreme Being who need not submit to anyone (Pari.Ti.1:75,76).

Paṇai - *Mūṅkil* (Bamboo)

Cōlan Nalaṅkilli was so munificent in nature that he would give away the great Maturai city with its many mansions as the price of flowers offered to him by minstrel-women with bamboo-like arms (Puram.32:3-5). Bamboos in the forest became withered for want of rains in the season of drought (Pati.43:12,13). The cowherdess with bamboo-like arms rising at dawn and churning the curds for butter, went out to sell the buttermilk in the village (Peru.155,160-162). In the market street at Maturai city, women with bamboo-like arms, lit lamps at sun-down and worshipped the deities strewing paddy and flowers as oblations (Netu.36,41-44). The fostermother grieving at the elopement of the heroine referred to her as a damsel with long and slender arms like bamboos (Akam.89:22). The tresses of the heroine, dark like a swarm of beetles, hanging low on her back, covered her lovely bamboo-like arms (Akam.223:10-12). To the maid who asked her if she would bear up well, till the return of the hero, the heroine replied: "Friend! My arms, big like bamboos, like cow'sthorn flowers turn only towards their sun, my lord!" (Kuru.315:3,4). To his beloved who was afraid that he might leave her, the hero said: "My love! I shall not go away from your bamboo-like arms; do not worry" (Nar.166:3,9,10). Tender damsels with slender bamboo like arms, when they became tired of playing innocent games, would

dance the choric dance upon the white sands (Aink.181:1-3). The hero returning home after the successful completion of his endeavour said to his charioteer; "Friend! Goad your horses and drive fast, so that I can meet soon my beloved with bamboo-like arms with fine lines" (Aink.481). The maid said to the heroine suffering the pangs of separation: "Friend! On hearing from me about your distress, our lord waiting for the blessings of the *vēṅkai* tree, is coming to wed you and embrace your soft arms resembling big bamboo joints; do not grieve any more" (kali.38:23-26). Lord Tirumāl is also Lord Baladēva with his beautiful flag of the elephant that feeds on the lofty bamboo (Pari.1:4,5).

2. *Perumai* / *Parumai* (Bigness)

Cēramān yānaikaṭcēy māntaraṅcēral Irumporai had war-elephants with lofty tusks and big necks (Puram.22:4). The queen of Palyānaic celkeḷu Kuṭṭuvan had big round arms resembling bamboos (Pati.21:37). The minstrel's wife accompanying the player-minstrel to the court of Cōlan Karikārperuvalattān had big arms resembling bamboos (Poru.32). The maid asked the hero who was coming to meet the heroine at the tryst by day, to come later for a night-tryst and meet his beloved with lovely arms big like bamboos (Akam.2:11,15). In Nannan's hill, tall big bamboos drying in the summer without rains, would split in the heat sending forth a shower of pearls from inside them (Akam.173:12-14). The heroine had long big arms resembling the joints between two nodes of bamboos (Akam.271:14,15). The bat after eating fruit, hung from the lovely big bamboo without thorns (Kuru.201:3-5). The hero said: "Rapt in the thought of embracing the breasts of my beloved with round big arms,

in darkest mid-night, I could not close my eyes when the very fishes are asleep" (Nar.319:8-11). The heroine asked the hero who refused to take her along with him in his journey; "Have you not seen the hind following inseparably behind the beautiful stag with its big-neck, in the forest?" (Kali.20:22,23).

3. *Maruta nilam* (Marutam or Agricultural tract)

Even like wet clay placed in the wheel of the potter taking the shape required by him, the cool agricultural tract of Cōlan Nalaṅkiḷi submitted to his behests (Puram.32:8-10). Like a pond becoming slushy because of the elephants fighting among themselves therein, the villages in the cool *marutam* tract became devastated because of the refusal of a father to give his daughter's hand to a suitor-king in marriage (Puram.341:17-19). The heaps of paddy-sheaves piled up in the agricultural tract of Toṇṭaimān Iṇtirayan, looked taller than Mēru, the golden mountain in the north (Peru.240-242). Solicitors of gifts and suppliants would get many benefits from the cool *marutam* tract of Nannan Vēṇmān, whether they stayed for one day or many days (Malai.452,453). The heroine's village was in a cool agricultural tract with overflowing water-resources (Akam.255:9,10).

4. *Muracu* (Drum)

Pāri, the bounteous, who stood like a lone tree in a shadeless long track, was more munificent in giving to suppliants than even kings with drums (Puram.119:5-7). Elders singing the praise of Cōlan kuḷamurṟattut tuṇciya Kiḷli-vaḷavan blessing him that his drum might sound beat victoriously in battlefields, would be rewarded with elephants as gifts

(Puram.373:27-30). The stout leg of the battle-scarred tusker, with spotted forehead that had seen forty years, before it died of its wounds, resembled a drum (Netu.115-117). In the wedding-house along with the festive-drum a big drum also resounded (Akam.136:7).

5. *Panti* (Line/file/stable)

In the courtyard of Pāṇṭiyan kīran Cāttan's palace along with the sighing elephant tethered to the post, horses swift as the wind neighed from the stables they loathed (Puram. 178:1-3). At Kāvrippūmpaṭṭinam, boats returning with paddy in exchange for salt, stood unmoved at the sea-front, like horses tethered at a stable (Pat.29-32). The hero returned home after successfully finishing his work, in a chariot drawn by horses trained for battle, that did not like to stand in the stables (Akam.254:12,13).

6. *Kīlai* (Branch)

Many persons used to play on the swing tied to the big branch of a tree (Akam.372:7).

7. *Vayal* (Field)

Āmūr of Nalliyakkōṭan had cool fields in the *marutam* tract where the thick swarm of bees sucking honey at the white lotus, resembled the dark serpent swallowing the full moon (Ciru.183- 186).

8. *Kūṭam* (Yard)

The war-elephants of Pāṇṭiyan talaiyālaṅkānat-tuc ceruvenṇa Netuṇṇēliyan loathing their being tethered to be sturdy posts in the yard, would cut off their ropes and rushing into ponds of the enemies agitate and make them turbid (Puram.23:12).

Pattar - 1. *Yālīn or uruppu* (A part of a yal)

Turaiyūr Ōṭaikkilār, the poet, wore a tattered garment full of nits and lice with patches that looked like the outside of the middle of a *yāl* (Puram.136:1-5).

2. *Nīrtotti* (Water-trough)

The bull-elephant gave water to its mate and its calf by lifting up the lid of the trough filled with water from the well in the hunter's settlement intended for providing drinking water to cattle (Nar.92:4-9).

Pattal - 1. *Yālīn oru uruppu* (Part of a yāl)

The big *yāl* had a raised middle part that was put together with gum (malai.26).

2. *Cirukuṭi* (Pit)

Elephants in a line drank water from the small pit full of water dug by the herdsmen for their cattle (Nar.240:8,9).

3. *Kiṇaru* (Well)

Cattle milled round the water-buckets at the well with a little water, that had been hewn out of the hard rocky soil with pickaxes in the land of the Koṇkars (Pati.22:12-14).

4. *Tumpu* (Spout of a machine)

Imaiyavarampan Neṭucēralātan devastated his enemies lands which were so fertile that the very spouts of the sugar-mills pouring out sugar-cane juice, had become bent at the force of the flow (Pati.19:22-23).

5. *Nīṛaikkuṁ karuvi* (water-buckets)

In the land of Paṇṇan with numerous herds of cows, herdsmen filled the pits with water drawn with water-buckets from the wells dug

by them to provide drinking water to cattle (Akam.157:7-9).

Pattini - *Karpuṭaippen* (A chaste woman)

Kaṭalpiṇakkōṭṭiya Ceṇkuṭṭuvan went north to bring a suitable stone for the image of the chaste Kaṇṇaki, and defeating the northern kings, he immersed the stone in the holy Ganges before it bringing it home (Pati.pa.5:4-7).

Pattu - *Eṇ* (The number ten)

Uraiṇyūr ēpiccēri Muṭamōciyār said to Āy Aṇṭiṇ: "Lord! The number of elephants given away by you to suppliants is more numerous than the spears left behind by the fleeing Koṇkars defeated by you; will the gravid she-elephants in your country, bring forth ten calves in one parturition?" (Puram.130). Ten were the songs sung in honour of Imaiavarampan Neṭuñcēralātan by Kumaṭṭūr Kaṇṇanār (Pati.Pa.2:12,13). Lord Indra, king of the celestials, had ten times hundred eyes (Muru.155).

Patturuvam perṇavan - *Cūṭupōrilē īrantu perṇavan* (Person who had thrown two fives in gambling)

The heroine who had amorous union with the hero grew delighted at heart like one who had successfully thrown two fives in the game of dice after he had cast the obligatory number one (Kali.136:5,6).

Pataṭi - *Karukkāy* (Chaff of paddy)

The hero said to his charioteer: "The only meaningful days of my life are those I spent in the company of my beloved; all other days are worthless to me like chaff of paddy" (Kuru.323:1,6,7).

Pataṭi Vaikalār - Pulavar (A poet)

His given name remains unknown. He acquired the name Pataṭi Vaikalār from a phrase 'Pataṭi' in the only poem by him in Kuṇṭokai (323). The hero dismisses as worthless like chaff all the days he spent away from his beloved. He has compared the sound of rain falling to the high-pitched tone of *paṭumalai* mode played by minstrels.

Patanam - Matilū mētai (Raised platforms beside the rampart)

Palyānaic celkelu Kuṭṭuvan destroyed the famous fort called Akappā of his enemies, with tall ramparts and raised platforms beside them (Pati.22:25-27).

Patattan - Kālattai arintu naṭattupavan (Expert rider who knows his art)

The war-horses of Cōlan uruvapakṛēr Iṇāncēcenni, expertly driven by his cavalry-men, wheeling to the left and the right, had mouths reddened by their bridle-bits, resembling the mouths of tigers that had drunk blood (Puram.4:7-9).

Patappar - Veḷlattai taṭukka iṭum manarkōttai (Sand piled up as a dam)

People on the banks of a flooding river carrying even *marutam* trees, would try to stem its flow by damming it with heaps of sand piled up with long ropes of straw (Pati.30:16-19).

Patan - 1. Cevvi (Proper time/Occasion/Opportunity)

Marutan Iṇānakanār said to Nāñcil Vaḷḷuvan: "Lord! Our want is so dire that it cannot wait for you to find proper time to show your bounty; if you are by chance called to battle, suddenly, we shall all perish before your return;

therefore come to our aid immediately" (Puram.139:9-13). The balls of cooked rice intended for the elephants, were snatched away by the pregnant female monkey at an opportune time when the mahouts were not watchful (Peru.393-395). Women in the houses in the market street of Maturai city, lit the lamps and prayed to their household Gods, on seeing the jasmine blossoming at the proper time, at sunset (Netu.39-44). As the hero had not turned up at the proper time indicated by him, the heroine anxiously stood holding on to the rafter, awaiting the arrival of her lord, when everyone else was asleep (Akam.58:12-14). The tiger that had been hurt in its fight with the wild-elephant, waited for an opportunity to pounce upon the dhole (Kuru.141:3-6). Fishermen about to go fishing, stayed under the *punnai* tree's shade, waiting for a proper time to cast off their boats into the sea (Nar.4:1-3). Early mid-summer when the silk-cotton with flame-like flowers and the *punku* with flowers like popped paddy bloomed, was a proper cool season for young lovers (Aink.368:1-3). The hero obstructed by some obstacles on his way to the night-tryst returned as he could not get a proper opportunity to meet his beloved (Kali.46:10,11).

2. Uṇavu (Cooked food)

The soldiers of Pāṇṭiyan talaiyālaṅkānattuc ceruvenra Neṭuñceliyan after taking as much as they could of the produce of the enemies, would scatter the rest on the earth so that they could not be used as food by their foes. (Puram.23:6,7). The farmers in Kāvrippūmpaṭṭinam lived the righteous and happy life of agriculturists, providing cool shade to others in need, by giving them uncooked rice and other foodstuffs (Pati.203-205). Player-minstrels

going to Nannan, would eat the flesh of a boar slain by a forester, roasted in a fire in the bamboo-forest, and after drinking water from the pool, carry the rest of the cooked meat with them (Malai.242-252). Strolling player-minstrels led a wandering life, going from place to place, not claiming any one village as their own, living from day to day upon the little cooked food given to them by the patrons (Akam.301:4,5,8,21). The maid prayed that the foster-mother who had consented to the heroine's marriage with the hero might be blessed with the famous heaven-like nectar as food for her (Kuru.83:1,2).

3. *Takuti* (Merit/status)

The housewives in the land of *Ṇaṅkaṇṭirakkō*, would, when their husbands were away at far countries, give to the suppliants who came to them, cow-elephants according to their merit (Puram.151:3-6). The maid said to the hero who requested her to unite him with her: "Lord: My lady, daughter of a king, is not to be so easily spoken to by me; she is like a deity to me and far beyond my status" (Nar.Ti.3-7).

4. *Taṇṇīr* (Water)

Cēramān kaṇaikkāl Irumporai imprisoned by *Cōlan Ceṇkaṇān*, grieving said, when the water he asked for was given after some delay by the guard: "Should I drink this little water given by my insulting foes, and live on infamously, chained like a dog - I who was born in a great royal line?" (Puram.74). The parched wood grew luxuriant after the first cool showers of rain-cloud, and became lovely (Nar.362:3,4).

5. *Inpam* (Delight)

Early mid-summer season when the flowery

creepers twine lovingly round the trees, was of great delight to young lovers (Aink.400:1-4).

6. *Tanmai* (Nature)

The river Vaikai carrying in its flood, the flowers of the cool-natured clearing - nut tress and other trees, and washed them ashore at the Tirumarutam water-front (Pari.11:18).

7. *Arici* (Rice)

The maid said to the heroine angry with the hero for his extra - marital liaisons: "Friend! If a wife were to sulk with her husband for visiting his paramours, she will lose her affluence and be reduced to indigence and forced to win now a little rice for food" (Akam.316:10-14).

8. *Tāṇiyam* (Corn)

In the evening the tom-cat in order to relieve the hunger of its mate, would lurk beside the bins of common-millet corn, to pounce on the rooster in the house (Akam.367:6-13).

9. *Viḷā* (Festival)

The *Čēra* prince *Āṭṭanatti* danced in the festival river-sports on the bank of the Kaviri to the tune of sweet music and cymbals (Akam.376:6-10).

10. *Kaḷ* (Toddy)

Cōlan Karikārperuvaḷattān entertained for many days the war-bards who came to him, with mutton curry and delightful toddy (Pour.11).

11. *Uppu* (Salt)

Salt-merchants went from place to place in carts calling out the price of salt sold by them (Peru.64,65).

Paṭalai - *Orupakkap pakuvāypparai* (One-headed drum)

Player-minstrels and their wives, took with them fine *yāls*, tabors and one-headed drums, when they went to meet kings to receive gifts from them (Puram.64:1,2). Servants carrying the sweet-toned fine *yāls*, other youths carried on their shoulders poles with bigs drums and one-headed drums suspended from one side, and other musical instruments hanging from the other (Pati.41:1-5).

Patavappul - *Arūkampul* (*Aruku* grass)

Herds of milch-cows capable of yielding potsful of milk, went to the woods after the heavy rains, to graze upon green *aruku* grass (Kali.109:1,2).

Patavinpāvai - *Arūkampullin kiḷaṅku* (The root of *aruku* grass)

The majestic stag with its mate, if sated with the white glory- lily flowers and the roots of the *aruku* grass, would drink cool water from the spring and rest in a shady place (Akam.23:7-9).

Patavu - *Aruku* (*Aruku* grass)

Their big udders dripping milk, milch-cows that had fed on *aruku* grass in the *mullai* tract would return to the village-common thinking of their calves (Akam.14:9-11). The stag with twisted antlers, rested happily with its mate in the shade of the *piṭavu* tree, after grazing upon *aruku* grass and drinking the water of the pond (Akam.139:9-12). The wild-bull stood sighing under the shade of the *ukāy* tree, looking in the distance at the wild-cow feeding upon the long cluster of the *aruku* grass with red stalks (Kuru.363:1-4).

Patavi - 1. *Cevvi* (Occasion/right time)

Vellaiḱkuṭi Nākanār said to Cōḷan kuḷamurṛattut tuñciya Kiḷiḷaḷavan "Lord! If you are easy of access to your subjects on occasions when they need justice at your hands, they will rejoice like people awaiting showers at the advent of the heavy rains' (Puram.35:14-16). Farmers tired after a morning's hard work, would quaff the sour and tasty juice of tender mangoes pickled in season in new pots, like bulls at a pond (Akam.37:5-11).

2. *Uṇavu* (Cooked food)

Men going to dig wells, carried food-baskets slung from their shoulders (akam.79:1-3).

Patākai - *Koṭi* (Flag)

As various kinds of flags fluttered densely in Kāviriḱpūmpaṭṭinam, they shaded the people from the sun's heat (Pat.180-183).

Pati - 1. *Ūr/nakaram* (Village/town/city)

Kōvūrkiḷār entertained by Nalaṅkiḷi said: "As the king is honouring me with fresh garments and food and toddy, I rejoice every day; I stay with him in his city, the unaware of the flight of days" (Puram.400:13-15). Devotees observing ritual fasting, worshipped the perfect feet of Lord Tirumāl and returned to their native villages, their hearts suffused with great joy (Pat.31:6,9,10). Salt-merchants carrying salt in their carts, went from village to village selling salt (Petu.64,65). As the cowherdess poured milk plentifully for the player-minstrels to drink their full, they forgot the fatigue of travelling far from their native villages (Malai.409-412). The fostermother confined the heroine to the house saying: "Daughter! You are no longer a child; in our ancient town there are fearful deities that can afflict you;

therefore, do not cross our doorstep" (Akam.7:3-9). The heroine said to her maid: "Friend! As this village is full of people who slumber without caring to comfort love-lorn women suffering from the pangs of separation, it is not a fit place for us to dwell" (Kuru.145). Cows at eventide would return home to the sheds in their villages, thinking of their calves (Kali. 119:9,10). Beyond the holy place of Iruntaiyūr, sacred to Lord Tirumāl there was a town where brahmins dwelt, unswerving from their righteous path (Pari.Ti.18-21).

2. Kutampai / Kutu (Nest)

The hero, at the sight of the birds in happy union with their mates in their respective nests, would suffer and sigh like a tusker on the ground (Nar.253:1-3).

3. Itam / Irukkai (Home)

Even the mighty monarchs who ruled over the entire world, ultimately had to make the crematory their permanent home (Puram.363:1-6). The honey-bee that had sucked fresh honey from the flowers in the pond, would then go to the pollen of the *neytal* flower in the backwaters, before returning to its home in the pericarp of the lotus (Kali.64:1-4).

4. Natu (country)

Like wise elders who had visited various lands and acquired wisdom, foreign traders well-versed in many tongues, lived in amity with the natives of Kavirippumpattinum (Pat.213-218).

Patiya - Uritattullatu (Persons in a place)

Pantiyan talaiyalankanattuc ceruvenra Netunceliyan devastated the enemy-territories so that the people living in the various villages and towns, suffered from hunger and sought shelter

from their kinsfolk in other lands (Matu. 167,168).

Pativatamatar - Kanavanaittolum makalir (Chaste wives)

When freshes came in the river Vaikai chaste wives of Maturai city along with other women went there to witness the river-sports (Pari.10:23).

Patirrukkai - Pattukkaikal (Ten hands)

Lord Tirumāl with his ten hands has a great prowess (Pari.3:40).

Patinmar - Pattupper (Ten persons)

A certain woman sulked thus with her lover who had no morals; "Sirrah! I know you go after ten woman a day, like a lusty bull that mates with many cows" (Kali.108:48,49).

Patinmarumiruvār - Pannirantu per (Twelve persons)

To adore Lord Murukan at Tirupparaṅkunram, the twelve Adityas, who appeared from Brahma the Creator, and who relieved the darkness of the world came to the earth (Pari.8:3,4).

Patināyiram - Pattāyiram (Ten thousand)

Lord Tirumāl is the Primal Lord of the Vedas, with His ten thousand hands (Pari.3:42).

Patināraṇṭu - Patināru āṇṭu (Sixteen years)

Kuṭakkō cēral Irumporai ruled for sixteen years (Pati.Pa. 9.28).

Patinenkanan - Patinēṭṭu kaṇam (The eighteen kanas)

As the crescent moon adorns the forehead of Lord Cīvā, it is adored by all the eighteen classes of celestials (Puram.1:10).

Patinēl - Patinēlu (Seventeen)

Takatūr erinta peruñcēral Irumporai ruled for seventeen years (Pati.Pa.8:20).

Patinorumūvar - Muppattu mūvar (Thirty-three Gods)

All the various classes of the celestial Gods including Lord Tirumāl, Lord Cīvā, Lord Indra along with the thirty three Gods in four groups, (i.e.) the twelve Ādityas, eleven Rudras, the eight Vacus and the two Maruts came to adore Lord Murukan at Āvinankuṭi (Muru.150-176).

Patinoru vēlir - Vēlir patinoruvar (The eleven Vēlir chiefs)

Karikālan destroyed at Veṇṇivāyil the might of the two great monarchs along with their eleven auxiliary Vēlir chieftains (Akam.246:8-14).

Patukku - Karuviyal (Pile of stones)

The piles of stones covering the corpses of the wayfarers killed by bandits in the desert, were overgrown with wild-jasmine creeper (Akam.289:1,2)

Patukkai - 1. Karuviyal (Pile of stones)

Solicitors of gifts going to Pāṇṭiyan Karuṅkai olvāṭ perumpeyar Valuti, passed by the piles of stones covering the corpses of men slain by bandits (Purm.3:20-24). Elephants ate with relish, the wild-jasmine creeper along with its buds and flowers, that had twined itself round the *kōṇkam* tree beside the pile of stones covering the corpses of men slain by the fierce bandits (Akam.157:4-8). The desert-tract was a fearful place where the jackal that had eaten the flesh of the wayfarers slain by the bandits, roamed about in search of water to quench its thirst, without even the shade of a pile of stones to rest under (Nar.352:5-9).

2. Kuviyal (Heap of leaves)

The heroine was afraid for the sake of the hero whose path lay across the cruel desert tract, where the heap of leaves covering the dead bodies of travellers, served as a shade for the elephant during the hot day (Kuru.77). The heap of dried twigs and leaves covering the corpses of wayfarers slain by the bandits in the wilderness, looked like a long fence made of thorns (Kali.12:1,2).

3. Mētai (Platform)

A noble hero died in the battle to recover the milchcows and calves from their abactors; on a raised platform of gravel stones decked with wreath and ocelli of peacocks, a memorial-stone was erected in his honour with his name carved upon it (Purm.266:1-6).

Patamattuppayal Tāmaraippūvākiya paṭukkai (Bed of Divine Lotus)

The six *Kārtikai* celestials together engendered Lord Murukan on a bed of the Divine Lotus in the holy Caravana lake (Pari.5:45- 50).

Patumam - Tāmaraippū (Lotus)

The hands of the women bathing in the pool in Tirupparankunram sacred to Lord Murukan, were like lotuses that bloomed in the golden tanks of their arms (Pari.18:15).

Patumanār - Pulavar (A poet)

Author of an only poem in *Kuṇṭokai* (6), this poet might have been a caivite. The love-lorn heroine in this fine poem laments about her loneliness when she finds even her maid fast asleep without comforting her, even like the rest of the world steeped in slumber.

Pantar - 1. *Nilalirkkāka itum nārkālkūrai* (A roofed structure for shade erected over four posts/pantal/ harbour)

The soldiers of Nalaṅkilli became prosperous with fine tracts, instead of living meanly like his enemies in small shelters made of four posts roofed with arrowroot-leaves (Puram.29:16-20). Under a large shady structure, over four posts decorated with garlands of *neytal* and *naravam*, surrounded by the kings from the continent bounded by Himalayas in the north and the sea in the other directions, Āṭukōṭṭāṭṭuc Cēralātan revelled in the music of the minstrels' wives (Pati.51:12-22). The dwellings of the brahmins fostering the *vedas*, had calves tethered to the short posts of quadrangular sheds (Peru.297). The heroine played a ball-game happily with her companions under the harbour covered by purslane creeper (Akam.275:3). When the heroine was a tender child, her mother used to feed her cooked rice with milk from the golden bowl, in the harbour in front of their prosperous mansion (Nar.110:1-8).

2. *Cēranāṭṭillulla ōr ūr* (A town in Cera country)

The minstrel was guided to go with his relatives to Celvak kaṭuṅkō Vāliyātan where he would get the pearls of the southern sea from the famous old town of Pantar (Pati.67:2-4).

3. *Paṇṭacālai* (Ware-house)

Āṭukōṭṭāṭṭuc Cēralātan was the king of the country with many ports with ware-houses, where the rich goods that came by the sea from other places were stored in plenty (Pati.67:2-4).

Pantu - 1. *Makalir aṭittu viḷayāṭum karuvi* (Balled used in play)

Women in Nīrpeyarūrūrai belonging to Tonṭaimān Iṇantirayan, looked like peafowls moving about the hill-side, as they played with balls on the terraces of tall storeyed mansions that seemed to touch the sky (Peru.327-333). The heroine who used to take delight in playing the ball-game with her bevy of youthful companions, began to loathe it when she fell in love with the hero (Akam.49:1). The foster-mother grieving at the elopement of the heroine said thus: "Has my daughter taken the journey across the wild desert-tract with withering bamboos to be an easy thing, that she has left home like this not caring for the milk-food or the ball-game with her companions?" (Kuru.396:1,27). The heroine played a ball-game with her friends, in the courtyard in front of her house where her father's chariot moved about, covered by sands white as moon-light (Nar.140:5-7). The good mother of the heroine grieved thus about her daughter: "My daughter has gone away with her lover making me cry whenever I see her playthings like her ball, she has left behind", (Aink.377:3,4). Upon the heaven-kissing hill, celestial damsels, sported in the low cataract, to relieve the fatigue after playing with a ball (Kali.40:22,23). The friends of Goddess Devacena threw their striped balls as missiles, when they fought angrily with the companions of Goddess Valli (Pari.9:47).

2. *Pūppantu* (A roll of woven-flowers)

Cōlan Nalaṅkilli would, even in his war-camp offer to minstrels and their relatives, big lumps of rice cooked with meat, looking like a roll of unfolded buds woven with interspersed green leaves (Puram.33:11-15).

Pampai - *Oruvakai parai* (A kind of drum)

Vaṭukar belonging to the tall big hill, had *pam-pai* drums that sounded harsh and loud (Nar.212:5,6).

Payakkurai - *Payanākiya muṭikkappaṭum porul* (Useful thing)

"There is nothing useful or worthwhile in life for persons who do not have fascinating children, even if they possess abundant wealth" (Puram.188:6,7).

Payanticinōr - *Perrōr* (Parents)

Oruciṛai Periyaṇār blessed Nāñcil Valluvan thus: "Lord! May you live long! May your parents who bore you also live long!" (Puram.137:14,15).

Payantōl - *Perravaḷ* (Mother)

Lord Tirmal has as His mount as well as His flag, the great Garuda bird who relieved the suffering of his mother Vinatai, who bore him (Pari.3:16-18).

Payappu - *Pacalai* (Pale sallowness of skin)

The heroine said to her maid: "Even if the intimacy with my lord were to cause pale sallowness in me, I shall not be worried; I shall wait patiently for his return" (Kuru.264:4,5).

Payam - 1. *Payan* (Fruit/yield/profit)

Kolli mountain with its cataracts, belonging to Ōri was a fruitful region (Puram.152:11,12). This vast earth orbited by the sun is full of many beneficial things (Puram.358:1). During the reign of Palyānaic celkeḷu Kuṭṭuvan, as the unfailing rains poured year after year, producing rich yield the people lived disease-free lives (Pati.21:30,31). Travellers in the land of Tontaimān Ilantiravan sold the rare yield of

the hills and the seas, gems like rubies and pearls to others and fostered their kinsfolk with their profit (Peru.67,68,76). Though the wild track through which the player-minstrels went, was full of divine flowers of great fragrance and very sweet fruits, as they were forbidden for human use, they bloomed and ripened without benefit to any one (Malai.262-264). The fierce wind blowing against the bamboos in the jungle parched by the sun's hot rays in summer, kindled a fire which destroyed the greenery and all the useful yield therefrom (Akam.153:8-11). The hero was lord of the hills with many useful yields (Kuru.143:2). The maid said to the hero who denied that he had any extra-marital liaison: "Lord! Of what good will be your comforting words of reassurance, to her who earlier also believed your words of a similar nature?" (Aink.56:4). The maid said to the hero: "Of what good is your journey across the barren hills where the tusker does not leave the side of its mate even if there is no food or water there?" (Aink.305). The maid said to the heroine: "Come, let us sing about the lord of the hills with fruitful yield, where the tuskers abound" (Kali.43:20-23). The river Vaikai originating in the slope of the western mountain, spreading its waters all over the land, fostered the world with its fruitful yield (Pari.11:32-34).

2. *Pāl* (Milk)

Cōḷan kuḷamurṛattut tuñciya Kiḷḷivaḷavan would feed solicitors who came to him with meat fried in ghee, and cow's milk (Puram.386:3-9). Abactors fighting with swords and arrows, the *kārantai* warriors who owned the herds, drove away the milchcows yielding much milk (Akam.309:1-3). As the cow-elephant was feeding upon the millet-corn driving in the

courtyard of the house, its young calf suckled its milk (Kuru.225:1,2).

3. *Palam* (Fruit)

Pari's *Parampu* mountain was so fertile that the trees there yielded fruit even out of season (Puram.116:13,14). The hill-side abounded with jack-trees with ripe fruit full of plump drupes (nar.326:1).

4. *Valam* (Fertility)

The wood with paths covered by gravel-stones with sharp points that pierced the feet of wayfarers, lost its fertility for want of rain (Akam.5:12-15). In hot summer, when the Sun's scorching rays dried up all the tanks, all the good fields lost their fertility (Akam.263 : 1-4).

5. *Celvam* (Wealth)

Celvak katunko Vaiyatan gave much wealth to solicitors who visited him, more bounteous than the rains (Pati.64:17,18).

6. *Poruḷ* (Things produced)

Palyanaic celkelu Kuttuvan came of a royal line of great kings who ruled their land properly with the rich revenue from the things produced by the sea and the forests (Pati.22:6,11).

7. *Nīr* (Water)

As the sun with its rays as its hands, seized the moisture from the ground and parched it, the vast earth without any water, developed fissures (Akam.164:1-3).

8. *Inpam* (Pleasure/delight)

Men and women sporting in the Vaikai prayed to the river that they might always be blessed

with the pleasure of bathing in its waters and singing its praise (pari.7:84,85).

9. *Varumai* (Poverty)

As the rain-clouds poured unfailingly in season, the land became fertile and with various kinds of cereals being produced everywhere, poverty was unknown (Pati.89:6-8).

10. *Pitū* (Greatness)

In the memorial-stones erected in honour of heroes slain in battle, their names and greatness were carved (Akam.297:7,8).

11. *Poruḷ* (Meaning)

The letters carved on the memorial-stones rubbed off by the metal-bands on the rims of the wheels of the salt-carts, gave a distorted meaning to strangers passing along the way (Akam.343:4-8).

12. *Nalvinaippayan* (Fruit of one's good action)

The maid said to the hero when the heroine had been confined to her house by her mother: "Lord! Is it proper on your part not to relieve the distress of my lady at home, and thereby acquire the fruit of that good action?" (Kuru.342:5-7).

13. *Uṇavu* (Food)

The cool milky rays of the moon at night, increase the yield of foodgrains in the world (Kali.31:11).

Payampū - *Kuḷi* (Pit)

Like an elephant that was caught in a pit escaped from it by filling it with the earth from the sides pierced by its tusks, Yānaikaṭṭēy māntarañcēral Irumporai escaped from the prison of Talaiyālañkānattuc ceruvenra Neṭuñ-

celiyan and went back to his own country (Puram.17:14-23). Foresters hunted wild-pigs that came at night to drink at the water-holes, by making them fall into pits already dug by them for that purpose (Puram.107-111). The bull-elephant trumpeted loudly on seeing its mate that had fallen into a pit (Akam.165:1,2). The floods in the river Vaikai carried the trees uprooted from the peaks of hills, and filled up the pits with them (Pari.7:13-15).

Payalai - 1. *Ilamparuvam* (Youth)

A youthful brahmin with a waist slim like a purslane creeper, and a weary gait, acting as a mediator, prevented a battle between two kings (Puram.305).

2. *Pacalai* (Pale-sallowiness)

The heroine said to her maid: "Friend! If my eyes had not become pale and sallow owing to my lord's absence, I can also refuse to meet him now" (Aink.36).

Payaru - *Pācippayaru* (Greengram)

Farmers ate with relish the porridge made of the flour of horse-gram and greengram cooked with milk, fine like white silver-wire, when poured (Akam.37:12-14). The flowers of the river-portia tree resembled clusters of greengram-pods (Kuru.10-2-4). The fisherman's daughter, gave a basket full of *keṭṭiru* fish to the farmer's wife and took it back filled with greengram grown in their field after the paddy-harvest (Aink.47:1-3).

Payan - 1. *Vīlavu* (Result/fruit)

Malayamān gave away to solicitors golden chariots more numerous than drops of rain pouring on the peak of the fruitful Mullur mountain (Puram.123:4-6). Takatūr had many

villages with fertile forests abounding in many kinds of useful products (Pati.78:2-9). During the reign of the Pantiyas, arable lands and luxuriant trees yielded rich produce useful to all lives (Matu.12). Uncultured persons would ungratefully leave the rich if they fell on evil days, as no longer useful to them and go in search of rich patrons (Akam.71:1-3). The maid said to her mistress suffering from the pangs of separation from the hero: "Friend! Is this the only result of your cheerful dalliance with my lord, thus suffering sleeplessly at nights, with grieving heart, your old charms all wasted away?" (Kuru.381). The hero said to his companion who chastised him: "My friend! Before I saw the red-streaked dark-lily eyes of my beloved, I also had self-respect, friendship, good relationship, modesty and usefulness to others" (Nar.160:1-3,9,10). A certain lover said to his beloved: "Owing to my exceeding passion that increases day by day, my soul has lost all its faculties, even like butter-milk from which all the butter has been removed, is of little benefit to consumers" (Kali.110:16-19). Men and women bathed every day in the river Vaikai in order to enjoy the benefit of giving charity to others (Pari.16:50,51).

2. *Inpam* (Pleasure)

At Kāviriṇṇipattinam, men and women, after rapturous union with their mates, enjoyed the pleasurable sight of the moonlight, before they began to sleep in the last watch of the night (Pat.106_110,114,115).

3. *Vīlaiyu!* (Produce)

Pāri's Parampu mountain had fourfold produce without farmers having to till the land (viz). Bamboo-grains, sweet potato, jackfruit and honey (Puram.109:1-8).

4. *Poruḷ* (Commodity)

In the streets of Kāviriṇṇāṇṇam were heaped up along with commodities from various places, the yield made possible by the river Kāviri (Pat.185-193).

5. *Pāl* (Milk)

The people of a prosperous village deserted their houses and went elsewhere because of the frequent depredations by the abactors who carried their milch-cows yielding milk (Akam.377:4-6).

6. *Cuvai* (Sweet taste)

To lovers in happy union, the music of minstrels would add a sweet taste to their dalliance (Aink.407).

Payir - 1. *Tāṇiyam mutaliya payir* (Growing crop/green plants/corn)

In the hollows, deer grazed upon the fresh plants of the glory-lily, white like broken conches (Akam.23:5,6). The hero's chariot-wheel curved like crescent-moon, severed the green crops on the way, like a shooting star from the sky (Kuru.189:3,4). The horses drawing the chariot of the hero returning home after successfully completing his work, trampled upon the tender crops on the way (nar.181:11,12).

2. *Alaittal* (Calling)

Herds of cows returning home in the evening, would enter their sheds in the village-common, calling to their calves (Kuri.217,218). Hearing the call of the cowherds, bulls would gather around him along with the cows (Akam.253:11-13). The female jungle-fowl would call lovingly to its mate at a distance in the watery-field (Aink.60:1).

3. *Ōcai* (Sound)

The sound of one of the seven musical notes, called *Ilī* was sent forth by the big horn-pipe. (Malai.7).

Payirtal - *Alaittal* (Calling)

The male stork after having preyed on fish in the back-waters, would call amorously to its mate, from the frond of the palmyrah tree (Nar.338:10-12).

Payirppu - *Picin* (Gum)

An intoxicating mixture of mango-juice, the drupe of the jack, sticky like gum, and honey matured in a bamboo pipe for a long time, was offered to the deity and quaffed by the *kuravas* (Akam.348:4-8).

Payin - *Arakku* (Lac)

The given word of the hero that he would not part from the heroine, was firm like the whetstone made by the craftsman, using lac, at Potini Hill (Akam.1:4-6). The pilot of a vessel, storm-tossed at sea, saved his passengers, by repairing the damaged mast, cordage and sails, using lac to keep them in position (Pati.10:45-55).

Payirral - *Palakārṇūal* (Repetition)

The hero came many a day to the heroine and spoke soft submissive words repeatedly (Akam.310:4).

Payinṇanar - *Āṭal makalir* (Trained persons)

At Tirupparankunram persons well-versed in singing were excelled by others trained in music (Pari.9:73).

Payini - *Oruvakai maram* (A kind of tree)

Among the flowers culled and heaped on the

rock by the heroine, the flower of the payini tree was one (Kuri.69).

Paraṅkunṛam - Tirupparaṅkunṛam (A holy shrine sacred to Lord Murukan/Tirupparankunram)

Tirupparaṅkunṛam is sacred to the angry Lord Murukan who destroyed with his spear the Demon chief Cūrapanman with all his hosts (Akam.59:11). The hero with extra-marital liaisons swore to his innocence touching the base of Paraṅkunṛam Hill (Pari.8:61,62). Lord Murukan, desirous of dwelling on earth as in Heaven, is enshrined in Paraṅkunṛam to give the same joy that the celestials had, to mortals on earth (Pari.19:48-57). Lord Murukan is enshrined in lofty heaven-kissing Paraṅkunṛam hill overgrown with Ēlilaippālai trees, with the cataract rolling down ceaselessly, and praised by the tongues of noble poets (Pari.21:12-15).

Paraṅkunṛu - Tirupparaṅkunṛam (A holy hill sacred to Lord Murukan)

Paraṅkunṛam is sacred to Lord Murukan with his twelve hands (Muru.Ve.9:1). Paraṅkunṛu, sacred to Lord Murukan is ever bustling with festivities (Matu.263,264). As all the celestials including Lord Tirumāl and Lord Civa, the holy seers and the Acuras came to see Lord Murukan at Paraṅkunṛam the hill resembled Himālayās (Pari.8:1-11). When Lord Murukan wedded Goddess Valli, the eyes of Goddess Devacena at Paraṅkunṛam rained tears (Pari.9:8-11). At Paraṅkunṛam, adorned with silvery cascades, women celebrated festivals to the deity in order that their husbands who had gone abroad might return soon (Pari.17:4043). "Only those who dwell in Parankunram sacred to Lord Murukan can be deemed to live at all; they alone will attain liberation" (Pari.Ti.11).

Paraṭu - Kālin aṭikkaṇu (Ankle)

The ankle-rings round the ankles of the small feet of the queen of Ātukōṭpāṭṭuc Cēralātan tinkled sweetly (Pati.52:18-20). The hero took delight in decking the heroine's pink feet with small ankles, smearing it with red-cotton dipped in vermilion paste (Akam.389:61).

Paraṇar - Pulavar (A poet)

His given name being only 'Paraṇar' this famous *cankam* poet was a close friend of poet Kapilar, so much so they were jointly referred to as 'Kapila paraṇar'. As many as 86 poems have been written by Paraṇar: thirteen in Puṇānūru (4, 63, 141, 142, 144, 145, 336, 341, 343, 348, 352, 354, 369), the fifth decad of Patirruppattu (41-50), thirtyfour in Akanānūru (6, 62, 76, 116, 122, 125, 135, 142, 148, 152, 162, 178, 181, 186, 196, 198, 208, 212, 222, 226, 236, 246, 258, 262, 266, 276, 322, 326, 356, 367, 372, 376, 386, 396), seventeen in Kuruntokai (19, 24, 36, 60, 73, 89, 120, 128, 165, 199, 258, 259, 292, 298, 328, 393, 399) twelve in Narrinai (6, 100, 201, 247, 260, 265, 270, 280, 300, 310, 350, 356). In his 'Puram' poems, he has sung about Cōlan uruva pakrēr Ilañcēcenni's warlike appearance, (Puram.4), the great battle between Kuṭakkō Neṭuñcēralātan and Vērpakṛaṭakkai peruvīṛar kiḷli, (Puram.63), Cēramān kaṭalōṭṭiya Vēlkelukuttuvan (Puram.369). In his poems, he tries to bring together Vaiyāvik kōpperumpēkan and his wife Kaṇṇaki (Puram.144,154); Kaṭal-piṛakkōṭṭiya Ceṇkuttuvan, gave him the revenue from Umparkāṭu, and his own son Kuṭṭuvañcēral to Paraṇar, for eulogising him in the fifth decad of Patirruppattu. He was equally proficient in writing Akam poems. In Akam.122 the heroine finely describes the obstacles in the way of the hero coming to his night-tryst; the

distress of the hero as he speaks to his heart about the difficulty of attaining the heroine, is highlighted in *Kuṇṭokai* (120). He is an adept at using non-*akam* matters in his *akam* poems, by way of comparison, We come to know useful information about crowned monarchs, petty chieftains, patrons, warriors, lovers and their women, about lands, cities, hills and rivers and about historical personages, from his prolific compositions. He was respected by other poets as a master of blemishless verse.

Paranan - Pulavar (A Poet)

See Paranan.

Paratta - Parattamaiyai uṭaiyavanē (One who has extra-marital relationship)

The heroine addressed the hero as a man with extramarital relationship with hetaerae (Kali.75:22).

Parattamai - Purattoḷukkam (Extramarital relationship)

The heroine said to her maid who was pleading with her on behalf of the hero: "Friend! How could you ask me not to sulk with my lord, after seeing his continuing extra-marital relationship with other women?" (Nar.280:4,5).

Parattan - Purattoḷukkamuṭaiyavan (One who had extra-marital relationship)

The heroine said to the minstrel-companion who had come on behalf of the hero: "Who is there who has lost her charms like me, trusting the false promises of your master, with his extra-marital love affairs?" (Akam.144:8,9,13).

Parattai - Potumakaḷ (Hetaera/prostitute/paramour)

The maid said to the hero: "Leaving my lady

alone, go to your paramour and favour her with your attentions, for she will not sulk with you at all" (Nar.230:6). The heroine said to the hero who had come to her after a visit to hetaera: "Do not come near me with the marks made by your paramour in her house; I do not like you at all" (Aink.48:3-5). The heroine ironically said to the hero who declared to her falsely that he had gone horse-riding: "Full well I know the horse you rode upon it is a mare your companion had provided for you; do not go near it as it will surely ruin your form; if you still want only that, you can go back right away" (Kali.94:32-39). A certain chaste wife who had been sulking as her husband had left her for a prostitute, forgot her displeasure with him and rode upon the back of a she-elephant with him, as she desired to bathe in the river Vaikai (Pari.12:45-48).

Parattamai - Purattoḷukkam (Extra-marital relationship of the hero with hetaerae)

The maid persuaded the heroine to take back the hero saying: "It is not proper that a chaste wife like you should sulk like this with my lord, because of his visit to a hetaera" (Akam.316:10,11). The heroine sulking with the hero returning home after a visit to his paramour said to him: "Who are you to enter my house like this; what are you to me? The whole street is gossiping about your mad pursuit of prostitutes, like a bee that goes after fresh flowers; do not come in" (Kali.98:1-8).

Parattaiyar - Potumakaḷir (Prostitutes/hetaerae)

Along with young women, elderly matrons, and chaste wives, hetaerae also went to the river-bank to bathe in the Vaikai (Pari.10:19-26).

Parattal - Paravutal (Spreading)

Like the moss in the well-water which parted when water was scooped from it and came together afterwards, pale sallowness disappeared when the hero touched his beloved and spread all over her body when he left her (Kuru.399)

Paratamākkal - Nuḷaiyar (Fishermen)

Fishermen would give away to suppliants much of the sea-fish caught in their nets, and selling the rest in lots to buyers they lived happily with their kinsfolk on the proceeds (Akam.30:1-4,9- 11).

Paratar - Vaṇikar (Merchants)

In the Pāṇṭiya country of Talaiyālaṅkānattuc ceruvenra Neṭuñceliyan, merchants had brought for sale in the *neytal* tract various kinds of commodities and products for sale (Matu.317).

Paratava - Nuḷaiyanē (Fisherman-vocative)

Paraṇar hailed Kaṭalpiṛakkōṭṭiya Ceṅkuṭṭuvan as the royal fisherman of the cool sea-front, who went into the sea like fishermen and defeated his enemies at sea (Pat.48:3,4).

Paratavar - Nuḷaiyar (Fishermen)

Fishermen with stout boats riding upon the surging waves of the sea at Mīlalaikkūrṇam belonging to the generous patron Evvi, after quaffing toddy,danced happily with their women (Puram.24:3- 9). Fishermen living in Eyirpaṭṭinam belonging to Ōymānāṭṭu Nalliyakkōṭan, offered to solicitors, toddy well-strained by their women (Ciru.158,159). The sparks of fire kindled in every hill when the bamboos rubbed against each other swayed by the wind, resembled the flames of the lamps in the curved boats of the fishermen riding upon the

surging waves of the sea (Akam.65:9- 13). Fishermen living in the hamlets by the sea, produced white salt in the big salt-pans looking like fields without having to plough them (Akam.140:1-3). The hero's chariot passing over sand-heaps and screw-pine leaves disappeared quickly from sight, like a fishermens' boat cutting through the waves and vanishing in the distance (Akam.330:11-13). A youth, strong as a bull, got caught in the net-like glances of the young daughter of a fisherman with a fine fishing net (Kuru.184:5-7). The maid said to the hero pleading with her to recommend his love-suit to the heroine: "Sir! My lady is but the daughter of a fisherman of a hamlet, who ekes his livelihood by fishing in the sea; whereas you are the son of a king; therefore, she will not be a proper match for you"; thus she put him off (Nar.45:1-5). The powerful fierce shark would cut through the long, well-twisted and well- wrought red net cast by the fishermen with strong hands (Nar.303:9-11). Fishermen would offer for sale fine pearls yielded by the oysters caught by them from the sea (Aink.195:1,2). Rubbing with sand their hands sticky with the blood from their wounds, herdsmen leapt upon the bulls in the arena, even like fishermen riding upon the surging waves in their boats (Kali.106:23-26).

2. *Ten ticaiyil āṇṭa kuṇunila mannar* (Chieftains who ruled in the southern country)

Cōlan ceruppāli erinta Ilañcēṭcenni, destroyed the power of the paratava chiefs who harassed the people in the south (Puram.378:1).

Paratavar Kōmān - Paratavarkkut talaivan (Lord of the paratavas)

Kesilas belonged to the paratavas who ruled in the south

mighty bow and powerful arms, Lord of the paratavas (Akam.226:7,8).

Paratavan - Nuḷaiyan (Fisherman)

The father of the heroine was a rich fishermen who would distribute to all the round big pearls from the sea, while the bees hummed from the flowery grove nearby (Akam.280:11-14).

Parantavai - Paraviyavai (Things spread out)

Farmers with palm-leaf hats, spreading themselves like a herd of antlered stags, plucked the weeds from the common-millet crop in the field (Akam.194:6-9).

Parantōr - Paravalāka Iruntavar (Persons spread out over an area)

When wise elders spread out over the field spoke in praise of the dying hero's munificence, he became embarrassed even then, owing to his modesty (Puram.285:12-14).

Parappa - Kaṭarparappinai yuṭaiya talaivanē (Lord of the coastal belt - Vocative)

The maid said to the hero: "Lord of the coastal belt! Though our village is small, its hospitality is such that guests are apt to forget their own native places after a day's stay; therefore come to our place before you go away" (Akam.200:1-7).

Parappiyavai - Parappi vaittavai (Things spread out)

The heroine was sad that the hero had not returned as promised, though the pleasant season had arrived, with the moist ground looking lovely all over it, covered by cochineal insects spread red as lac (Akam.139:13-15).

Parappakam - Kaṭal (Sea)

The maid said to the hero: "Sir! We shall be found in the sea-shore, shooing away the birds settling upon the various kinds of fish caught by our father, and kept for drying on the sand; therefore you can have your tryst by day with the heroine there itself!" (Akam.80:4-6). The maid said to the heroine: "Friend! Let us adore the lord of the Discus, recumbent upon the serpent-bed in the roaring sea, so that the rule of our Pāṇṭiya king might extend up to the Himālayās" (Kali.105:70-75).

2. Kalīyitām (the back-waters)

As the dark back-waters became clear, the crow seized the shrimp therein and gave it to its mate (Nar.31:1-4).

Parappu - 1. Akarcci (Wide space/expanse one)

The rabbit frightened by the stick thrown by the cow-herds to gather the jasmine flowers, would leap about like the scabbard-fish in the deep expanse of water (Puram.339:2-5). Im-aiyavarampan Netunceralatan having conquered the vast expanse of enemy territories, his praise was sung by the poets (Pati.20:14,15). The sea with its vast expanse and surging roaring waves is the boundary for the earth (Matu.1,2). The coastal town of Kānalamperunturai with its vast expanse of sea, belonged to the famous Titan veḷiyan with his fierce warriors (Akam.152:4-6). The female otter dwelt with its pups beside the wide pool covered by moss and the broad leaves of the colocasia (Akam.336:1-3). In the broad field watered by the cascades rolling down Kolli hill belonging to Ōri, the hillsmen sowed mountain-paddy (Kuru.100:1). Korṅkai port had a wide sea-front yielding abundant pearls of fine water (Nar.23:5,6). Storks in search of prey in the wide dark expanse of the

back waters, fed on the fish therein (Nar.338:7). As the sun dispelled the wide-spread darkness, the hero returning home after battle, relieved the distress of the heroine (Kali.148:21-24). In Maturai, young men and women adorned with floral wreaths of various kinds and ornaments, stood on the wide banks of the river Vaikai (Pari.20:29-31).

2. Kaṭal (Sea)

Kuṭakkō cēral Irumporai was lord of the town of Marantai on the shore of the sounding sea (Pati.90:28). Toṇṭaimān Iṇantirayan, of the Cōḷa line, was praised most by poets, among all the three great monarchs, even as the right-spiralled conch is valued more than all other shells (Peru.31-35). Fishermen would exchange the oysters caught by them while fishing from the sea, for the price of cheerful toddy quaffed by them (Akam.296:7-9). Fishermen who dived and brought home the right-spiralled conch instead of hunting for shants alighted from their boats to shouts of welcome by the people (Akam.350:10-15).

3. Nilam (Tract)

The maid said to the hero: "Sir, I left my playing doll made of reeds in the *neytal* tract and come to you" (Kuru.114:1,2).

4. Iṭam (Space)

The foster-mother proudly said to the good mother after a visit to the heroine's house: "The youthful hero lay embracing his son while our daughter lay embracing both of them; oh, it was a divinely sweet sight! though the place where they lay was small, even the vast space of his great earth, is not equal to it in value" (Aṇṇ.400).

5. Cōlai (Grove)

To the hero who said to her falsely that he had been to bathe in the freshes of the river, the heroine ironically replied: "Oh yes! I too heard that you sported in the freshes upon the flower-covered sandy grove, shamelessly in broad daylight, with the help of your minstrel-companion for support" (Kali.98:16-19).

Param - 1. Cumai (Load/burden)

From the big sailing vessel which had entered into the estuary of a river from the sea without furling its sails and removing its heavy load, fishermen and other persons would carry away in haste the commodities brought by it, pouring it all along the way; such was the fertility of Cōḷan Nalaṅkiḷi's country (Puram.30:10-14). In the desert-track, salt-merchants drove packs of donkeys, their panniers loaded with bags of salt to be sold in the western lands (Akam.207:2-6).

2. Menmai (Excellence)

Player-minstrels had, along with other musical instruments, the short horn-pipe of excellence, producing the *Iḷi* note (Malai.7).

Paral - 1. Parukkaikkal (Gravel-stone)

Peruṅkōppenṭu, the great queen of Pūtappāṇ-ṭiyan, leapt into the funeral pyre of her husband, admonishing the elders that she was not to be counted among the women observing austerities of widowhood, like lying on the sharp gravelly ground without a mat, and living a miserable life (Puram.246:1,9,10). Fierce elephants marched in the army of Takaṭūr eṇ-ṭa peruṅcēral Irumporai in countless numbers, like herds of cows belonging to *Koṇkars* going along the hardy ground covered by gravel (P. 77:10-12).

along the ground, red like molten lac, the sharp gravel-stones pierced her tender feet causing blisters like the fruit of the bowstring-hemp to appear on them (Poru.43-45). Minstrels going to Ōymānāṭṭu Nalliyakkōṭan for gifts, crossed the desert tract with hot gravel-stones piercing their feet (Ciru.8). Among the many presents piled up in the porchway of Nannan's palace, the monitor-lizard from the gravelly tracts red as lac, was also one (Malai.507,508). Stags with big antlers gambolled about in the gravelly hollows (Akam.4:3,4). The fostermother lamented that her darling daughter no longer caring to play with her bevy of companions, had gone with her youthful lover across the wilderness, the gravel-stones ruining the beauty of her tender feet (Kuru.144:3-5). Elephants drank up the water in the small pit, dug by the herdsmen beside the well in the gravelly track, intended for the cows (Nar.240:6-9).

2. Vitai (Seed)

The hamlet hedged around with gooseberry trees, had fine dwellings with courtyards covered by the seeds of the gooseberries eaten by the wild-cows (Puram.170:1,2).

3. Pāraikkal (Rock)

In the wood, at dawn, the fresh fragrant flowers fallen on the big rock, made the place odoriferous like a wedding house (Akam.107:19-21).

Paraval - Tutittal (Adoring a deity)

Young men and women returning to the city after bathing in the river Vaikai, were chanting words of adoration addressed to the deity (Pari.10:116).

Paravai - 1. Parappu (Expanse, space)

The town of Kuṭavāyil had many settlements of houses with rich stores of paddy (Akam.44:16-18).

2. Kaṭal (Sea)

The waves of the sea kept rolling, like men suffering from wounds for many days, moving about restlessly (Nar.378:3,4).

Parārai - 1. Parutta aṭimaram (Big trunk of a tree)

Agitated by the schools of shrimps, waves with foam and spray, dashed against the curved branches of the *punnai* tree with a stout trunk (Akam.270:5,6).

2. Vilāṅkin parutta mēltoṭai (Haunch of an animal)

Cōlan Karikāpperuvaḷattān would give to war-bards who came to him, plenty of boiled meat from the haunch of the fat ram that had battenen upon *aruku* grass (Poru.103,104).

Parāyanār - Pulavar (A poet)

The name of the poet has not been explained yet. In the only poem by him in *Narṇinai* (115), the hero who had natural amorous union with the heroine, speaks to her in hyperbolic language, praising her wondrous beauty as if she were a nymph or a goddess and makes love to her again.

Parārai - Parutta aṭimaram (Big trunk of a tree)

The *ceṇkaṭampu* tree yielding flowers sacred to Lord Murukan, has a stout trunk (Muru.10,11). The heroine said that her soul had fled to the hero leaving her body with her, even like a bird flying from its nest in the branch of a stout-stemmed tree to a different location (Akam.113:23-27). The neem tree where a

deity dwelt had a stout trunk (Akam.309:4). The *puṇṇai* trees growing in the heroine's hamlet had stout trunks (Nar.145:8,9). The *vēṇkai* tree had a stout trunk that had been debarked by the young tuskers for its food (Nar.362:7).

Pararaiya - Parutta aṭiyaiyutaiu maraṅkaḷ (Trees with stout trunks)

Though the trees in the village had stout trunks, as the king's war-elephants were tethered to them, they shook as their roots were loosened from the earth (Puram.347:10-12).

Paraval - Tutittal (Worshipping)

Enemy kings would worship Takaṭūr eṇinta peruṇṇēraḷ Irumporai taking him to be a powerful deity who could make them tremble in fear (Pati.71:22).

Pari - 1. Celavu (Motion/gait/rapidity)

Of the four great divisions of the army, the proud cavalry with swift horses was one (Puram.55:7-9). The rapid motion of a horse made the swift wind fall behind it (Puram.304:3). Palyānaic celkelu Kuṭṭuvan devastated the bands of his enemies with his chariots drawn by his horses galloping swiftly (Pati.25:12,13). The hero returning home after a victorious battle, spurred his horses to gallop apace, in order to meet his beloved sooner (Mullai.102,103). The war camp of Talaiyalaṅkānattuc ceruvenṇa Neṭuṇṇēliyan was full of swift-footed horses whose saddles had not been removed yet (Netu.179). Among the presents heaped up in front of Nannan's palace there was also a swift-footed mountain-goat with bent legs (Malai.502,503). The sound of the wheels of the hero's chariot drawn by the swift-footed horses resembled thunder in the

rainy season (Akam.14:18-20). Cruel *Malava* warriors upon their galloping horses, destroyed their enemies (Akam.187:5-7). Cōlan Killiḷaḷavan defeating Palayanmāran in the battle at Kūṭal city, seized his swift horses (Akam.346:19-23). The rising waves of the sea carried away the quick-moving crab on the sand afraid of the playing maidens (Kuru.316:4,5). The good mother of the heroine wondered how her tender daughter, who used to run about quickly here and there escaping the elderly fostermothers cajoling her to eat her milk-food, had acquired so many domestic virtues (Nar.110:6-9). The kaus grass on the bank put forth white blooms resembling the white chowrie tied to the head of a swift-footed horse (Aink.13:1,2). The maid addressed the hero as the opulent lord with a well-trained strong steed with a swift pace (Kali.125:5). Lord Civa riding upon the Earth-chariot driven by Brahma as the charioteer with the Four Vedas as the swift horses, destroyed the Triple-cities with the Serpent as the bowstring for the Himālayān Bow (Pari.5:22-25).

2. Kutirai (Horse)

Vaiyāvi Kōpperumpēkan gave to minstrels tall chariots drawn by splendid horses (Puram.141:3). The hero seeing the heroine for the first time checked the speed of his horse, and went slowly by, looking at her many times (Akam.48:19-22). The chariot of the hero drawn by swift-footed horses was stopped by the gossip of the village-women (Nar.203:9,10). The maid said to the hero: "This is the right time for you to come openly in your stout chariot drawn by galloping horses and to relieve the distress of my lady by marrying her forthwith" (Kali.121:22-23).

3. *Kutirai maram* (Wooden horse to direct water-flow)

The cataract swelling with the heavy rains falling on the peak of the mountain, overturned many of the wooden horses erected on the way to check erosion of the banks, and brought them to the water-front of the big town (Akam.278:9,10).

4. *Naṭai* (Walking)

The fostermother's legs could not walk any more as she grew weary after searching in vain for the heroine who had eloped with her lover (Kuru.44:1).

Parii - Parutti (Cotton)

Cotton was sown in between rows of millet-crop in the field (Kuru.72:4).

Parikāram - Poruḷ (Provision)

The patron Nalli would give daily the provisions required for running a household, to the delight of his friends who were frank with him (Ciru.103:7,8).

Paricam - Poruḷ (Commodities)

In the land of Kuṭṭuvan, Lord of Muciri, precious things like gold brought by ships were brought inland by ferries plying in the backwaters (Puram.343:5-10).

Paricil - Varicai poruḷ (Gift/persent)

Kōvūr Kilār said to Cōlan Nalaṅkilli: "We poets do not harm others; like birds going in search of trees with ripe fruit, we go to patrons, crossing many a long track, in order to obtain gifts from them" (Puram.47:1-7). Paraṇar said to Vaiyāvi Kōpperumpēkan: "I have not come to you hungry for food; I have no relatives to care for; the only gift I want from you is to relieve the distress of your queen who is

languishing in your absence" (Puram.145:4-10). In the country of Kaṇṭirakkō, even the housewives would give she-elephants as gifts to minstrel-singers, when their husbands had gone to for countries (Puram.151:3-6). The hands of a certain patron's wife, were ever busy giving food to suppliants; he for his part, was ceaselessly giving away the golden-forehead pieces of elephants to solicitors of gifts (Puram.334:5-10). Pālaik Kautamanār who eulogised Palyānaic celkelu Kuṭṭuvan, went up to heaven along with his wife, as a gift of the monarch, who made it possible through ten *vedic* sacrifices (Pati.pa.3:6-9). Ōymānāṭṭu Nalliyakkōtan gave to minstrel-suppliants, chariots, horses, elephants, bulls and ornaments as gifts (Ciru.258-261). Nannan Vēṇmān gave to player-minstrels much wealth like sudden rains on the very day of her arrival at his court (Malai-575-581). The patron Akutai at Maturai, gave to soothsaying women, young cow-elephants as gifts (Kuru.298:5-7). The stork boomed from the *punnai* tree, sounding like the chariots that Āy Anṭiran gave as gifts to suppliants (Nar. 167:1-4). The citizens of Maturai city were like the pollen-dust in a lotus flower; suppliants who came to then seeking their favour, were the bees that sucked the honeyed pollen (Pari.Ti.7:5).

Paricilar - Anpaḷippai vēṇṭi irappōr (Solicitors of gifts)

Vēlpāri, gave away to solicitors of gifts all the three hundred villages that belonged to him (Puram.110:4). When the patron Paṇṇan, lord of Vallar became a memorial-stone, the prosperity of solicitors of gifts vanished with him (Puram.265:5-7). Kalankāykkāṇṇi Nārmuticcēral was the wealth of solicitors of gifts who wanted to live happily (Pati.38:9). Lord

Murukan took to his bosom solicitors who came to him granting them whatever they wanted (Muru.272,273). Solicitors singing the praise of Utiyañcēralātan who expanded his kingdom by defeating his foes, went away happily loaded with gifts (Akam.65:5-7). A certain chieftain of Aralaikkunram, became the protector of a solicitor of gifts playing on his one-headed drum (Kuru.59:1,2).

Paricilan - *Anpaḷippai vēṇṭi irappavan* (Solicitor of gifts)

The patron Kumanan, sadly reflected upon the solicitor of gifts returning without obtaining anything from him; it was more painful to him than the loss of his kingdom (Puram.165:10,11).

Paricilen - *Anpaḷippai vēṇṭi irappēn ākiya nān* (I, the solicitor of gifts)

Peruñkunrūr Kīlār ironically said to Cēramān kutakkōcēral Irumporai who delayed his gifts to him: "Though you pretended to give something on hearing the song of praise from me, soliciting gifts from you, you have not done so yet; may you prosper!" (Puram.211:7-16).

Paricu - *Iyalpu* (Nature)

The heroine said to the hero returning to her after a visit to his hetaera: "I have even forgotten to sulk with you amazed at the change in your natural form after the embraces of your insatiable paramours; hereafter, you can go back to their settlement itself" (kali.91:12-15).

Parital - *Ōrutal* (Running)

As Atiyamān Neṭumān Añci's horses ran fast trampling upon the bodies of the enemies in the battle-field, their hooves became blood-stained (Puram.97:11-13).

Pariti - *Ñayiru* (Sun)

The lovely and opulent lord of the orb with a single-wheeled chariot, the Sun, disappeared behind the western mountain (Akam.360:2,3).

Paritiamcelvam - *Tikiri uruṭṭum alakiya celvam* (The sovereignty over the round earth)

Even if one were to get the sovereignty over the earth engirt by the seas, without any rival, it would be evanescent as a dream (Akam. 379:6-9).

Paripāṭal - *Oruvakaippā* (A kind of verse)

The river Vaikai is immortalised in the sweet lyrics of Paripāṭal set to fine music, one of the eight anthologies (Pari.11:137,140).

Parimā - *Kutiraiyākiya vilanku* (An animal/the horse)

The enclosure of the herdsmen, where many bulls had been sent in, resembled a hill-side where many animals, like the lion, the elephant and the horse fought among themselves (Kali.103:17-20).

Pariyal - 1. *Irañkutaḷ* (Worrying)

Vaṭamavaṇṇakkaṇ Tāmōtaranār said: "The food given by Piṭṭan is more than sufficient; do not worry about further supplies" (Puram.172:5).

2. *Varuntutaḷ* (Grieving)

The charioteer said to the hero returning home after successfully discharging his duties: "Lord! Do not grieve that our king released you from your commitment only yesternight after the war ended; I shall take you quickly to your beloved" (Nar.121:6,7).

3. *Viraivu* (Swiftness)

The hunter-chief had swift hunting dogs (Akam.28:7,8).

Pariyan - *Kutiraiyaiyutaiyavan* (Horse-rider)

The hero came riding upon his fine horse, to meet the heroine in the grove by the sea (Akam.190:15,16).

Pariyalen - *Irāṅkinēn* (I who felt sympathy)

The heroine said to her maid who pleaded with her on behalf of the hero: "Friend! I used to feel sympathy for our lord though he kept away from me; I am no longer so!" (Kuru.203:5-6).

Parivu - *Anpu* (Love/affection)

The hero played with the tender heroine building and rebuilding sand-houses, and swore to his love for her, making her exceedingly affectionate towards him (nar.378:9,10).

2. *Irakkam* (Pity)

Uraiyūr mutukannan Cāttanār said to Cōḷan Nalaṅkiḷi: "Lord! Your soldiers have now acquired prosperous lands! let them show pity towards poor people, who come to them for help" (Puram.29:16-22).

3. *Avā* (Eagerness)

The minstrel-companion of the hero, eagerly brought together, his master and the hetaerae (Akam.56:9,10).

Parukutal - *Kuṭittal* (Drinking)

Young lovers lay on their beds at midnight with exceeding love as if they were drinking each other up, their bodies intertwined in close embrace (Akam.305:4-8).

Parukunar - *Kuṭippōr* (Persons who drink)

In Uraiyūr of Cōḷan Nalaṅkiḷi, the car-streets became slushy with the toddy spilled by the shaking hands of the drinkers (Puram. 68:14-16).

Parutti - *Pañcu* (Cotton)

Malayamān Tirumuṭikkāri gave to supplants meat soft as cotton, and toddy to drink continuously (Puram.125:1-4).

2. *Pañcaṭ tarum ceṭi* (Cotton plant)

A certain town was hedged with cotton plants (Puram.29:1). The male birds fed their mates with the big unripe fruit of the cotton plant growing luxuriant in the big pot in the ruined hut near a rock in the wood (Akam.129:6-8).

Paruti - 1. *Ṇayiru* (Sun)

The sun appearing in the vast sky, dispelled the darkness and spread day-light upon the earth (Peru.1,2). The *cerunti* blossomed with the colour of the opulent lord of the Sun (Kali.26:2).

2. *Āli* (Wheel)

The blood-stained chariot-wheels of Kaṭalpirak-kōṭṭiya Ceṅkuṭṭuvan rolling here and there in the battle-field, smashed countless heads of the enemies, assuring victory to the king (Pati.46:8-10).

3. *Vaṭṭam* (Round/Circle)

Lord Kāṇṇan recovered the Sun hidden away by the demon hordes and dispelled the darkness of the round earth (Puram.174:1-5). Farmers piled up the paddy harvested by them into round heaps and secured them with ropes of straw (Akam.37:15).

4. *Vaṭṭappalakai* (Round plank)

The loving mother made for her pretty son, a toy elephant fixed to a round coral-plank, with pearls budding all over its edges (Kali.80:3-4).

Paruntu - *Oru Vakai paravai* (Kite)

Cēramān kuṭakkō Neṭuñcēralātan and Cōlan vērpakṛaṭakkai Peruviṛaṭkilli fought to the finish in the battle-field, while the kites glutted themselves upon the flesh of the dead men (Puram.62:6-8). Even before a dead soldier's wife could embrace his chest, kites had gathered round his body (Puram.288:5-9). To the war-drum of Palyānaic celkelu Kuṭṭuvan younger brother of Imaiavarampan Neṭuñcēralātan, fearful to the ears of the Cōla and Pāṇṭiya monarchs, sacrificial oblations of toddy and blood were offered, which the crows and the kites devoured (Pati.30:37-39). Hunters with bent bows would slay their enemies, on whose dead bodies the kites and vultures settled to prey on flesh (Peru.116-118). The mansions of the righteous merchants in Maturai city were so tall that kites now and then perched upon them before flying higher (Matu.500-502). One Paḷayan, commander of Cōlan Perumpūcenni, died while fighting with six enemy captains Nannan, Ērrai, Atti, Kaṭṭi, Kaṅkan and Pungurai, while kites and vultures hovered overhead (Akam.44:10,11). The kite perched upon the tall yā tree, flew to the tooth-brush tree mistaking its ruddy trunk pierced by a tusker, to be flesh (Akam.397:10-13). In the wilderness, kites expectantly waited to prey upon the flesh of the wayfarers slain by the bandits terrible as Death itself (Kuru.283:5-7). Cōlan Killiḷaḷavan hacked the enemy troops and piled them up for the kites and vultures to fall upon them hungrily (Nar.141:7-9). The shaggy-headed female kite with strong chisel-sharp claws perched on

the top of the withered tooth-brush tree and called to its mate in a mournful voice reminding separated lovers of their loneliness (Aink.321:1-3). The entrails of the herdsman gored by the fierce bulls in the arena and snatched up by the kites, fell upon the branches of the *kaṭampa* and banyan trees, where they looked like garlands offered to the deities dwelling therein (ali.106:26-29).

Parumam - 1. *Mēkalai* (Girdle)

Celestial maidens wore brightly the eighteen-stranded girdles upon their beautifully shaped waists (Muru.145-147).

2. *Kutirai cēnam* (Saddle of a horse)

In the war-camp of the Pāṇṭiya monarch, horses with their saddles not yet removed, shook the rain-drops upon the king (Netu.179,180).

3. *Yānaiyin mutukiliṭum irukkai* (Caparison of an elephant)

The cold north wind blew, like a caparisoned elephant, sighing wearily (Nar.89:7,8).

4. *Yānaiyin kaḷuttu mettai* (Cushion on an elephant's neck)

To the hero who said to her falsely that he had been riding an elephant, the heroine ironically replied: "Oh yes! I too" (Kali.96:13).

Paruvam - *Kalam* (Time/season)

Palyānaic celkelu Kuṭṭuvan, had a never-decreasing yield of wealth, with which he could give limitless food to all, even when the rainy season had forgotten to pour rains on earth (Pati.24,29,30). Tonṭaimān Iṭantirayan adorning the tresses of the minstrel's wives with golden lotuses, decked their dark locks with golden chains bright as lightning streak

ing through a cloud in the rainy season (Peru.480-486). Thunder reverberating in the sky, made the serpents to tremble, as the cloud poured rains in season (Akam.274:1-3). The maid said to the heroine, suffering from the pangs of separation: "Friend! Here comes the rainy season when the hero has promised to return; and the jasmine creepers too have begun to bloom; do not grieve any more, for he will come any time now" (Kuru.358:4-7). The heroine said to her maid: "Friend! the rainy season when our lord had promised to return has come and gone; if days pass like this without him, I shall not survive" (Nar.364:1,5,6,9,10). The gossip that arose at the dalliance of the hero with his paramours, was more boisterous than the noisy chorus of the *kuyils* from the branches of the *kurā* tree blossoming in the early mid-summer season (Aink.369:3-5). The heroine's sickness of passion got worse as the hero had not returned as promised by him in the early midsummer season (Kali.33:20,21). Like the misrule of an unrighteous king after the good reign of a noble monarch, after the day had passed, the roaring sound of the sea-waves at eventide harassed the love-lorn heroine suffering already from the pangs of separation from the hero (Kali.129:3-11). The *kōṇkam* flower that blooms at all seasons, had blossomed beside the pool at Tirupparaṅkunṅam (Pari.19:79).

2. Akavai (Age)

The mother said to her daughter: "You are no longer a child; you have come of age as a maiden; you should not hereafter go beyond the threshold of our house" (Akam.7:5-7).

3. Amayam (Proper time)

The maid said to the heroine in the hearing of

the hero waiting by the wall outside: "Our good mother is fast asleep; this is the proper time for our lord to come for the night tryst" (Akam.68:9-11).

4. Nilai (Condition)

The maid said to the hero that the heroine desired to go with him to his house, as without him she would no longer be in a condition to survive. (Aink.68:9-11).

Paruvaral - Tunpam (Suffering/affliction)

The heroine said sadly that she suffered much during the nights, as she believed to be truth the seemingly noble words of an unkind man (Akam.260:13-15). The crab afflicted by the hungry look of the crane, scuttled into its hold (Kuru.117). The maid comforted the heroine with the reassuring words that the hero who had left her, would return soon relieving the affliction of her sorrowful heart (Nar.18:1,2). The hero returning home after successfully completing his work said to his charioteer: "Drive fast my friend, so that I may relieve today itself the misery of my beloved waiting anxiously for my return" (Aink.488:2-4). The heroine suffered an affliction like unto that undergone by a king shut up in a fortress (Kali.149:14-16).

Paruvūrpparantalai - Ōr ūr (Paruvur, battle-field)

The war-like Cōḷa monarch defeated at the battle-field of Paruvūr rich in paddy, the two great kings, the Cēra and the Pāṇṭiya (Akam.56:13-15).

Parūu mōvāp patumanār - Pulavar (A poet)

Author of an only poem Kuṇṭtokai (101), this poet might have been called this because of his

big chin. The hero declares that the pleasure in the domestic life of a householder with his lovely wife, is greater than all the delight, life on earth or in the upper world can afford.

Pal - Eyiru (tooth)

The sons of Āy Anṭiran's soldiers wore a necklace to which a pendant of tiger-tooth was attached (Puram.374:9). The teeth of the female goblin feeding upon the dead bodies of the demons of Cūrapanma, slain by Lord Murukaṇ, were irregular (Muru.45-47). The pretty children of the farmers culled the water-thorn flowers, and stringing them together on the fibre of sedges chewed with their teeth, would wear the wreaths on their heads (Peru.216-219). The heroine had bright teeth white as jasmine-buds arranged in order (Akam.21:1,2). Matti, as ordered by the king, defeated Eḷini and plucking his teeth, fixed them in the door of the palace at Veṇmaṇi (Akam.21:12-14). The thorns of the water-thorn plant looked like a squirrel's teeth (Kuru.49:1). The heroine's teeth looked like the base of a peacock's feather (Nar.179:10). The heroine had lovely teeth resembling pearls (Aink.380:2). The hero praised the heroine as a lovely damsel with the regular teeth sharp, like fragrant jasmine buds desired by bees (Kali.14:3). The hero admired the heroine's flashing pearly teeth that excelled jasmine buds in loveliness (Pari.8:76).

Palkunṛakkōṭṭattu ceṅkaṇmāttuvēḷ Nannan cēy Nannan - Kurunila mannan (A petty king)

Ceṅkaṇmā, known as Ceṅkam in the present day was Palkunṛakkōṭṭam, one of the twenty-four divisions of Toṇṭaināṭu. Iraṇiyamuttat-tup peruṅkunṛūr | Peruṅkaucikaṇār has eulogised Nannan son of a Vēḷir chief Nannan, in his long poem Malaipatuṇṇāṭam, also called Kū-

tararuppaṭai. His noble qualities such as munificence, valiance in war have been variously described by the poet. His hands were proficient in wielding strong bows as well as in giving away chariots to solicitors and suppliants; he destroyed foes who did not submit to his power; he loved to receive bards who praised his greatness, whom he entertained with sincere pleasure (See Nannan - 3).

Palcālai Mutukuṭumi - Pāṇṭiya vēntan (A Pāṇṭiya king)

Māṅkuṭi Marutaṇār advised Talaiyālaṅkāṇattuc ceruvenṇa Neṭuṇṇēliyan to excel in the performance of goodly sacrifices like Palcālai Mutukuṭumi of old (Matu.759,760).

See *Palayākacālai mutukuṭumip Peruvalūti*.

Palyānaic Kuṭṭuvan - Cēra Vēntan (A Cēra king, Palyānaic celkelu Kuṭṭuvan)

Pālaikkautamanār sang the praise of this Cēra monarch who revelled in valiant war-fare and invaded enemy territories and seized their fortresses (Pati.29). See Palyānai celkelu Kuṭṭuvan.

Palyānaic celkelu Kuṭṭuvan - Cēra Vēntan (A Cēra king)

Younger brother of Imaiavarampan, this great Cēra monarch was son of Utiyaṇṇēral, by Nalini, the daughter of Vēḷiyanvēḷ. The third decad of Paṭirupattu by Pālaikkautamanār, speaks this Cēra king's greatness. He performed many sacrifices according to the Vedic texts; the smoke from the sacrificial fire and from his ever-busy kitchens rose to heavens. He brought home the rich jewels as booty from the territories conquered by him; he was called Lord of Pūḷiyars whom he subjugated; Lord of Ayirai Mountain, he defeated the *Koṇkars* and

seized their famous fort called Akappā. The enemy-lands destroyed by him became desolate tracts. Even in days of drought, his bounty to bards and suppliants did not suffer diminution. He fostered holy brahmins well-versed in six fold duties and followed their precepts in his administration. The eastern and western seas adjoined, his empire. He worshipped the Goddess of Victory at Ayirai Mountain, the titular deity of his line. As a reward to Palaik Kautamanar who sang his praise, he had ten holy sacrifices performed to enable him to enter heaven along with his wife. After ruling for twentyfive years, following the example of Neṭumpārātāyanar his preceptor, he too renounced life and went to the forest (Pati.pa.3).

Palliyam - Tuntupi (A celestial musical instrument)

When Lord Murukaṇ came to Nāmanūralaivāy the sacred shrine, the celestial Gods rejoiced by sounding the *tuntupi* (Muru.119).

Pallar - Eyirṛinaiyuṭaiyavar (Women with teeth)

Cowherdesses with teeth resembling the jasmine buds and the bottom of peacock's feather, stood upon platforms in order to see their youthful herdsmen fighting the fierce bulls in the arena (Kali.103:59).

Pallavam - Ilantalir (Tender shoots)

Young women playing near the pool in Tirupparaṅkunṛam sacred to Lord Murukaṇ, shook down the tender shoots of the trees into the water (Pati.19:67,68).

Pallāy - Eyirṛinaiyuṭaiyāy (Women with teeth - Vocative)

The hero hailed the heroine as a woman with close-set bright teeth (kali.95:5).

Pallān kunṛu - Cēranukkuriya malaiyin peyar (A hill belonging to the Cēras)

Fine herds of cows stood under the shade of tree, in Pallān kunṛu, belonging to the Cēra king (Akam.168:4-7).

Palli - 1. Kauli (Lizard)

A chaste wife said thus to the potter making an urn for the burial of her dead husband: "Oh potter! Please make the urn big enough for the two of us together, as in life when I followed my lord whenever he went even like a lizard attached to the spoke of a cartwheel" (Puram.256). The lizard at the root of the spurge-plant with sparse shade, called in a clear voice foretelling coming events to travellers passing by that way (Akam.151:12-15). If the old lizard upon the memorial-stone were to make a little forbidding sound, even monarchs mounted upon elephants would not proceed further (Akam.357:15-19). The clacking of the male-lizard calling to its mate, was like the sound of iron arrows rolled against their nails by bandits to test their sharpness (Kuru.16:1-4). The maid comforted the heroine languishing at the continued absence of the hero, saying to her: "Friend! Even the lizard upon the high wall has assured us with its clacking, that our lord will return soon; therefore, do not grieve" (Nar.256:2,3). The heroine said to her maid: "Friend! There is good reason for me to think that our lord will not cause my beauty to be ruined any more; for the lizard is clacking indicating a good omen" (Kali.11:20,21).

2. Vayalil tāliyaṭittal (Weeding)

In Pāri's parāmpu country after rains the fields were harrowed repeatedly, the weeds were ploughed under and common millet sown (Puram.120:2-4).

Palvēlirumporai - Cēravēntan (A Cera king)

Peruṅkunrūr Kilār blessed Palvēlirumporai thus:
 "May you shine for ever with your queen, free from disease, victorious in war and just in your administration, praised by all noble men in your land; may the skies pour unfailing rains in season, the bucks and does ever together in the woods, while bees and birds sound sweetly from the branches of trees; may tubers and fruits be ever available in plenty as the herds of grazing cows frisk joyously in the pasture; while the fields become rich with never-diminishing revenue of corn" (Pat.89).

Palakai - Kēṭakam (Shield)

In hunter's houses could be seen shields fixed with tiny bells in the land of Toṇṭaimān Iṭantirayan (Peru.120). The fearless hero eloping with the heroine, through the wood overgrown with tooth-brush trees, was armed with weapons and a shield fixed with gems (Akam.369:17-19).

2. Marappalakai (Wooden plank)

The doors at the gate of King's palaces, were made of wooden planks strengthened with stout cross-bars and tightly fixed together with iron nails (Pati.53:15,16).

3. Tāyappalakai (Gambling plank)

The humpback mocked at her dwarf-lover comparing him to a gambling plank made to stand vertically (Kali.94:13,14).

Palakaiyar - Kēṭakappaṭaiyaiyutayōr (Soldiers armed with shields)

The elder brothers of the heroine who refused to give their sister in marriage to a royal suitor as he was not their equal, prepared for war, ar-

ming themselves with shields strengthened by stout sticks (Puram.345:12,15).

Palam - Payan (Benefit)

The player-minstrel was directed to go to Nannan Vēṇmān's land where he would get as desired by him, the benefit of sweet cows' milk given by the cowherdess to relieve his fatigue" (Malai.409-412).

Palavu - Palāmaram (Jack-fruit tree)

Pāri's Paṇṇampu hill was overgrown with sweet-druped jack-fruit tree (Puram.109:5). In Potiyil Hill of Āy Anṭiran, the female monkey beat upon the drums suspended from the branches of the jackfruit trees, mistaking them to be jack-fruit (Puram.128:1-3). Nāñcil Vaḷḷuvan was lord of Nāñcil mountain abounding in sweet-druped jack-fruit trees (Puram.380:9). On the panniers of donkeys hung suspended on either side pepper-bags of equal weight, which looked like bunches of jack-fruit hanging on either side of the trunk of the curved jack-tree (Peru.77-80). In the hill-side, the peacock that drank the sweet honey dripping from the ripe jack-fruit mistaking it to be water, danced unsteadily like a rope-dancing woman in a village festival (Kuru.189-194). Among the many presents heaped up in the porchway of Nannan's palace, the drum-like fruit of the jack-tree was also one (Malai.511). In Kuṭanāṭu belonging to Kuṭṭuvan, the buffalo sated with the lotus, would rest in the thick shade of the curved jack-tree (Akam.91:15-17). The *kurava* before going to hunt, would quaff in plenty the honey of the plump drupe of the jack-fruit, along with his young followers (Akam.182:3-6). The female-moneky leaping in the stream holding on to the ripe jackfruit as a float, would land in the water-front of the big

village in the hill-side (Akam.382:9-11). Troops of monkeys that had eaten of the jack-fruit afraid of the hunter's arrows, would leap like horses in a battlefield on to the springing bamboos nearby (Kuru.385:1-4). In the forest wild, the plump unripe fruit of the stunted jack-tree, began to shrink in the scorching rays of the sun (Nar.28:5,6). The *kuṛava* maiden would feed the female monkey with the drupe of the jack-fruit from the stumped tree in the hillside (Nar.353:3-6). In the dense jungle the tiger lay in wait in the thick shade of the jack-tree full of ripe fruit, in order to pounce upon the elephant-calf (Aink.216:1-4). The sling stone shot by the forester from his machan at the tusker and its mate feeding in the millet-field, scattered the *venkai* flowers, shook down the *acini* jack-fruit, pierced a honey comb, agitated the cluster of mangoes, tore the broad leaf of the plantain and finally stuck into a ripe jack- fruit (Kali.41:10-16).

Palā - Palāmaram (Jack-fruit trees)

In the mountain the tiger that had killed a big wild boar, dragged it along the hillside overgrown with jackfruit trees, and stinking with the smell of its flesh (Akam.8:6,7).

Palāa - Palā maram (Jack-fruit trees)

The northwind wafted everywhere the sweet odour of the honey dripping from the bursting jack-fruit (Pati.61:1,2).

Palācam - Puracamaram (The palas tree)

Among the flowers culled and heaped on the rock by the heroine and her maid, the palas flower was also one (Kuri.88).

Pali - 1. Teyvaṇkaṭṭkuc ceyyum vaḷipātukaḷil iṭum poru! (Sacrificial offerings to deities)

The smoke from the ghee-fed lamps lit by the people of the hamlet as they cleansed with water the memorial stone and adorned it and offered sacrificial oblations, rose like a fragrant cloud over the streets (Puram.329:1-4). Aiyāti Cīruveṇṭērayār said to a chieftain: "The monarchs who ruled over the whole world under a single canopy are all no more; none can escape death; therefore before the end comes, when you are consigned to the crematory with sacrifices on the ground to your manes, earn merit by performing good deeds" (Puram.363). Like fearful goblins that let off the persons who offer them sacrificial oblations, Takatūr eṇinta peruṇcēral Irumporai, spared the lives of his enemies who gave him tributes (Pat.71:2-24). In the Cōḷa country of Karikār-peruḷattān the people of the village with cocount-groves and tall paddy-bins, would offer cooked rice mixed with blood as sacrificial oblations to the crow (Poru.180-184). Vaṭukar beyond Vēṇkaṭa Mountain, would offer toddy of sacrificial oblations to the deity for the herds of cows seized by them from their enemies (Akam.213:5-8). After the young heroine had left her house her parrots did not drink milk, and her companions ceased to play; in the flowerpots the plants did not bloom; even the images of deities adorned with ropes of pearls drawn on the walls did not accept any sacrificial offerings (Akam.369:4-8). The maid said to the hero that even if a sacrificial offering of rice cooked in ghee were given in seven bowls to the crow that had cawed to announce his arrival, it were all too little a recompense (Kuru.210:3-6). To the hierophant who was arranging for a frenzied dance, the maid said mockingly: "Will the chest of my lord that had caused my lady's malady, accept the sacrifice of the lamb you are killing in honour of the

deity?" Thus she revealed the true love of the heroine for the hero (Kuru.362). The female crow with its young ones, would eat white rice cooked with fried pieces of meat given as sacrificial offering to the deity (Nar.367:1-4). The loving daughter of a hillsman worshipped her family deity with Vēṇkai flowers and honey as offering, so that her marriage might take place soon (Aink.289). To the hero who falsely said to her that he had been to worship a deity, the heroine replied ironically "Is that so? Did not your deity accept your offering of flowers unto her large well- adorned tresses, fragrant with unguents and civet?" (Kali.53:21-24).

2. Piccai (Alms)

In the threshing floor where haystacks and heaps of paddy abounded under the shade of the *marutam* trees, suppliants received their alms (Peru.232,233).

Pavvam - Kaṭal (See)

Nāñcil Valluvan, chief of the Nāñcil country, and commander of the Pāṇṭiya monarch, was adorned with a rope of pearls taken by divers from the southern sea (Puram.380:1-5). The concubine of the hero said: "If I had caused any harm to the heroine as she says, may the big sea to the east of Kunrur belonging to the Vēḷir chiefs, afflict me" (Kuru.164:3-6).

Pavattiri - Ōūr (A town)

Pavatiri with many flowery groves, belonged to one Tirayan (Akam.340:6,7).

Pavar - Koṭi (Vine of a creeper)

Pāṇṭiyan Talaiyālankānattuc. Ceruvenṇa Neṭuñceliyan wore a garland of neem sprigs interspersed with balloon-vine (Puram.76:4-6;77- 2).

The dry-crop field was furrowed repeatedly with many ploughshares so that the tangled creepers were ploughed under before sowing the seeds (Akam.262:1,2). The otter with stripes on its back resembling the rattan-vine, preyed on the carp in the pond (Kuru.364:1,2). The buffalo grazed on the moist creepers that had climbed upon the dense thickets among the trees in Nannan's Koṇkānam country (Nar.391:2-4).

Pavaḷam - Pavaḷam (Coral)

The sight of cochineal insects crawling through the carpet of *kāyā* flowers on the ground red as lac resembled sapphires and coral beads strung together (Akam.14:1-4). The red unripe fruit of the date palm resembled coral beads (Aink.Ti.2:2,3). A woman bathing in the Vaikai river wore a coral bracelet; on seeing it, another woman made a green bracelet of the *kuvaḷai* stem and wore it on her wrist (Pari.11:101,102).

Palankaṇ - Tunpam (Distress/affliction)

Kaḷḷil Āttiraiyanār said to Nallēr Mutiyan: "Lord! Like your famous forebear Ātanuṅkan, give me fine gifts and ornaments to relieve the distress of my hungry kinsfolk" (Puram.389:12-15). Kaḷaṅkāykaṇṇi Nārmuticcēral gave to his enemies much distress and to his friends like the minstrels fine ornaments (pati.37:3,4). The heroine smitten with love for the hero, was much afflicted and refusing milk and food, became pale and sallow (Akam.48:217). To the heroine already afflicted by the pangs of separation, eventide after sun-down, brought much distress (Akam.71:8-10). Afflicted by the pangs of separation, the heroine's breasts became pale and sallow (Nar.93:8-10).

Paḷam - Kani (Ripe fruit)

Pari's Parampu country had four kinds of edible products like jack-fruit, available even without ploughing (Puram.109:3-8). The village of a certain war-like hero abounded in ripe fruit ready for plucking (Puram.321:8-10). Opulent people in Kolli country after eating the plump and ripe jackfruit, quaffed matured toddy from bamboo pipes (Pati.81:19-22). In the Cōḷa country of Karikālan, peacocks upon the river-portia and *marutam* trees rejoiced after feeding upon the ripe fruit of the bitter-gourd plant (Poru.189-191). Among all the cities Kāñci was deemed to be the greatest even as jack among all other trees, by virtue of its size and sweetness (Peru.407-411). Player-minstrels would get from the hillwomen in Nannan Venman's land, the seed of the ripe jack-fruit cooked with tamarind sauce and the meat of the wild-ox, boar and monitor-lizard as food (Malai.174-183). The bear stated with the sweet fruit of the mahua tree, would dig into the anthill and eat the grub within (Akam.81:1-5). The male monkey hugging a big jack-fruit standing behind a peacock upon a rock, looked like a drummer standing behind a dancing woman (Akam.352:1-5). Scabbard-fish seized and ate the ripe sweet fruit falling into the pond from the mango tree beside the field (Kuru.8:1,2). The villagers maliciously gossiped about the heroine crushing her like ripe fig made into a pulp by seven crabs (Kuru.24:3-4). The heroine said to her maid: "Our friendship with the hero has become useless to me like a ripe fruit falling from the branch of a jack-tree in to a mountain-cleft below" (Nar.116:6-9). Elephants ate away the fruit of the jack tree with a red trunk, making the villagers in the hamlet fenced with bamboo, to scream in fear (nar.232:4-5). The hollow

Pods of the cassia ripening in clusters fell off in the rainy season (Aink.458:1).

Paḷamai - Tonmai (Habitual practices)

Upon the stout pillar in the fane whence the deity had left, doves with their mates continued to nest as they had been naturally used to dwell there for a long time (Akam.307:11-14).

Paḷamoḷi - Mutumoḷi (Proverb, saying)

The heroine suffering the pangs of separation said to her maid: "Friend! Has the old saying become false today, that if one does good in this life one will not suffer any harm? (Akam.101:1-3).

Paḷavinai - Nalvinai (Karma)

The maid said to the hero about to go away from the heroine in order to earn wealth: "Lord! The wealth you seek, will come to you only according to your Karma and not because of your endeavour; therefore, do not leave the heroine" (Kali.21:10-12).

Paḷan - Paḷam (Ripe fruit)

Kuṭakkōcēral Irumporai was lord of a fertile land with never-diminishing yield even if many were to eat away the fruits and tubers growing therein (Pati.89:4). People of Maturai city consumed various kinds of fruit, unripe and ripe, such as bittergourd and plantain, and grapes which were abundantly available there (Matu.529). Player-minstrels going to see Nannan Vēṇmān were instructed not to touch certain kinds of attractive fruit on the way, as they were sacred to deities and hence forbidden fruit (Malai.263-267).

Paḷanam - 1. Vayal (Field)

When youthful maidens in their clear voices

chased the birds settling upon the paddy-crop, the peacocks in the grove beside the field would dance in tune to the sound (Pati.27:6-8). Upon the green leaves the kingfisher gently perched, in order to prey on the small fish in the watery-field with lotus flowers (Akam.109:1-4). The stork sucked the eggs from the leaves of the jacktree beside the field where the red-ants had laid them (Nar.180:1,2). As the floods in the river Vaikai rose up to the tops of the areca and coconut trees, the scabbard fish in the watery field ate their tender spathes (Pari.7:34).

2. *Maruta nilam* (Agricultural tract)

In the land of Kuṭakkō ilaṇṇēral Irumporai, peacocks living in the agricultural tract would dance on hearing the drum-beat of farmers working in their fields, mistaking it to be the sound of thunder (Pati.50:41,42). In the agricultural tract, at the banks of the pond, grew the long-vined rattan with thorns sharp as the edge of a file (Akam.96:3,4). Along with other flowers of various kinds, the lotus pleasing to the eye, bloomed in the ponds in the agricultural tract (Kali.78:1).

3. *Poykai* (Tank)

In the tank many lotus flowers bloomed close together, crimson like tongues of flame (Puram.249:3). Women when they became tired of sporting in the waters, would tear off the reeds in the tank, and chase the storks away (Akam.226:4-6). Loach fish swam about in large numbers in the beautiful tank (Kuru.178:1).

4. *Ūrppotunilam* (Village-common)

The maid said to the reformed hero: "Lord! We prayed that your chest should not become the

property of everybody, like the village-common, but belong exclusively to my lady alone". (Aink.4:5,6). The hero was lord of the region where the jungle-hen without its mate, happily roamed about in the village-common (Aink.85:1-3).

Pali - *Kurram* (Blame / reproach / censure / slander / calumny)

Cōlan neyṭalaṅkānal ilaṇṇētcenni would not pay any heed to the calumny of slanderers (Puram.10:2). Ēṛaikkōn had a prowess in war which was beyond reproach by other (Puram.157:3). The enemies of Takaṭūr eṛinta peruṇṇēral Irumporai who shut themselves up inside their fortress without coming out to fight, earned the reproach of others for their cowardice (Pat.71:11). The landed gentry who were the ministers of Talaiyālaṅkānattuc ceruvenra Neṭuṇṇēliyan, with the honorific 'Kāviti' attained a noble status because of their sedulous avoidance of all blame-worthy actions (Matu.498,499). Noble men would not desire pleasure if it were to be blameworthy (Akam.112:11,12). The maid comforted her mistress telling her: "Our lord who has gone to a far country with an alien tongue, beyond Vēṅkaṭa Mountains will soon return to restore the blameless beauty of your arms" (Akam.295:17,18,22). The maid said to the heroine suffering from the pain of separation: "Friend! Our lord is kind-hearted; he is also afraid of blame; therefore he will return soon to cure your pale sallowness" (Kuru.143:1, 2,6,7). The maid refused to allow the hero returning after a visit to his paramour, to meet the heroine: "The blameless beauty of my lady has been ruined; therefore, do not come back any more" (Kuru.258:1,7,8). The heroine had a blameless beauty like unto a well-decorated

image drawn on a wall (Nar.252:6,7). The maid said to the heroine: "though our village with its water-front is very pleasant, only the grove by the sea where our lord has amorous union with you, has come under the censure of the villagers" (Nar.311:1-8). The maid dissuaded the hero from going away telling him thus: "The eyes of my lady, like base men who flatter a person to his face only to slander him in his absence, are bright like blooms in your presence but shed tears when you leave her" (Kali.25:13-16). A certain lover, unmindful of the reproach of others, stood abjectly bowing to pretty women whenever he saw them (Kali.63:1-4). Herdsmen sent into the arena, a fierce bull blamelessly white as Lord Baladeva with His milk-white complexion and the palmyrah-flag (Kali.104:7,8).

Paliccutal - Pukaṭtal (Praise)

In the evening after they had bathed in the river Vaikai, young men and women returned to the city of Maturai, adorning themselves with jewels and talking in praise of the river (Pari.10:112-116).

Palittal - Ilivu paṭuttal (Slandering)

Kaḷaitin Yānaiyār said to Valvilōri: "Solicitors of gifts, attributing the refusal of patrons to give, to the bad omens indicated by the birds and their own bad time, would not slander them" (Puram.204:10-12).

Paḷu - pēy (Goblin)

The heroine was distressed as there were goblins also in the hazardous track by which the hero came for his tryst by night (Kuri.259).

Palutu - 1. Kurrām (Blemish/ruin/blame)

Veḷimān passed away, ruining the desire of

Peruñcittiranār who went to him in eager expectation of gifts (Puram.237:5-9). The maid said to the heroine: "Though our lord has forsaken us and made us miserable, we should not consider it as a fault in him" (Akam.356:16,17). The maid said to the fostermother who enquired of her about the change in the heroine: "Mother! You cannot blame the heroine who wept at the sight of the blue lilies given to her by the hero, as she could not bear the soothsayer's remark that her affliction was caused by Lord Murukan" (Kuru.366:6-7).

2. Varumai (Poverty)

Like a cow loving its calf Karikālan fostered the solicitors and suppliants who came to him and relieved their poverty (Puru.148-151).

Paluppu - Paluppu niram (Yellow colour)

People of the mullai tract ate with relish common-millet cooked with yellow curds of the sheep's milk along with winged ants and ghee (Akam.394:2-7).

Palūu - Pēy (Goblin)

The big toe-nail on the stout foot of an elephant was like a goblin's tooth (Kuru.80:1,2).

Palaiyar - 1. Kaḷvirpōr (Toddy-sellers)

In the sea-front of Koṟkai of the Pāṇṇiyas, toddy-selling women would offer worship to the deity with pearls and the right-spiralled conch (Akam.201:3-7).

2. Eyinar (Hunters)

Hunter's women clad in leaf-garments gathered in bamboo pipes the mahua flowers left by the bears and sold them in the streets of the hamlets (Akam.331:1-7).

Palaiyan - 1. *Kurūnilamannan* (A Petty chieftain)
In Maturai in the Pāṇṭiya monarch's court, four-fold counsellors' groups were prominent like the four kinds of *Kocars* in the assembly of good men of Palayan of Mōkur (Matu.508:510).

2. *Cōlan Maṛavan* (A Cola commander)
The town of Pōr in Kāviri country, belonged to the Cōla commander Palayan of the victorious spear, and shield dark as a cloud, and arrows numerous as the rain drops (Akam.186:14-16). In the war to subdue the *Koṅkars* waged by the Cōla king, the unfailing spear of war-like Palayan with his white-tusked war-elephants, destroyed the enemies (Nar.10:6-8).

Palaiyan Maran - *Pantiya Ventan* (Pantiya king)
Killivalavan in his victorious march through enemy countries, defeated Palayan Maran with his tall chariots and caparisoned elephants, in the battle at Kutal city itself and seized his horses and tuskers (Akam.346:18-25).

Palaiyōl - *Turkai* (Goddess Durga)
Lord Murukaṇ is the son of the ancient Goddess Durga of the wilds (Muru.259).

Paḷlam - *Nirnilai* (Pit with water)
The hero made a doll of *pañcāy* reeds growing in the marshy hollow and gave it to the tender heroine (Kuru.276:1,2).

Paḷli - *Paṭukkai* (Bed)
Cēramān kōṭṭampalattut tuñciya Mākkotai lamented thus at the death of his queen: "My wife has gone to the upper world, from her bed of fire on the funeral pyre in the crematory; woe is me, that I alone am still alive" (Puram.245:3-7). The great queen of Pūtappān-

tiyan said to the elders who tried to stop her entering the burning pyre along with her dead husband: "I am not one of your widowed women sleeping on a bed of gravel without a mat observing austerities of widowhood" (Puram.246:9,10). The buffalo after grazing on the red water-lilies, slept on a bed of wild jasmine in the shade of a jack tree covered by pepper-vine, with the turmeric leaves caressing its back (Ciru.42-46). Tough young-men in thatched huts with deerskin beds, guarded the dangerous pathways from the bandits (Matu.310-312). As the heroine had been confined to her house, the hero sighed like an elephant on its bed, whenever he saw mating birds or lovers in happy union (Nar.253:1,2).

2. *Iṭam* (Space/place)
Big mansions in the lands of the enemies of Talaiyālaṅkānatuc ceruvenṇa Neṭuñceliyan devastated by him, were ruined utterly; in the space beside the burnt-down bins, the barn-owl screeched with its mate (Matu.169,170). The wailing of the foresters attacked by the porcupine living in the long cavernous place was heard among other noises in the hill-side (Malai.300,301). In the space above the eaves of the cottage, the house-sparrow dwelt with its fledglings after eating the corn (Kuru.46:1-5). The boar after grazing in the millet-field slumbered in the slope of the hill, unafraid of the tiger that had a cleft as its dwelling place (Nar.386:1-5).

3. *Tuyilutal* (Sleeping)
The Pāṇṭiya monarch, sleepless even at midnight, walked through his encampment, enquiring after the health of his wounded soldiers (Netu.186-188). The otter-pups in the back-

waters, preying upon the fish therein, slept in the hollows of the *tillai* trees (Nar.159:1-3).

4. *Cālai* (Road)

Sheep were slaughtered all along the road-covered by sands and fresh flowers, and the cooked food given to minstrels (Puram.33:20-22).

5. *Kōyil* (Temple)

Buddhist and Jain temples there were in Maturai city, to which went elderly matrons to offer worship with flowers and frankincense (Matu.462-467).

6. *Kaṭṭil* (Cot)

Upon a cot decked with flowers in the big mansion, lay the hero in the light of a lamp, on whose broad chest the ornaments of the heroine's bosom made marks (Akam.93:12-15).

7. *Cēri* (Settlement of houses)

Strangers along the desert tract, ate off teak leaves, bamboo- rice cooked in curds from the herdsmen's settlement, along with the meat of the deer left over by a tiger (Akam.107:4-10).

8. *Paṭuttiruttal* (Lying)

The hero parted from the heroine and went along a wild track where a tusker lay embracing its mate while their young calf-elephant played happily climbing up and down their backs (Akam.179:10-15).

Paḷiṅkam - *Paḷiṅkukkal* (Marble)

In the old forest, gooseberries lay scattered upon the rocks like marbles collected byurchins for playing games (Akam.5:8- 11).

Paḷiṅku - *Paḷiṅkukkal* (Marble/crystal)

In Tōḷi mountain belonging to Naḷli, the patron, the water was clear as crystal and sweet (Puram.150:25,25). The heroine and her companion sported in the pool with crystalline water (Kuri.57). In the wood the wild-cow was chewing the cud after eating gooseberries, resembling flawless marbles (Akam.395:13-15). The milk-white moon-light had rays as from shining crystal (Nar.196:1,2).

2. *Karuppūram* (Camphor)

Camphor was one of the presents piled up in the porchway of Nannan Vēṇmān's palace (Malai.516).

Paḷitam - *Paccaik Karuppūram* (Refined camphor)

Some women after bathing in the river Vaikai, ground together vermilion paste, *akil* and refined camphor on a grinding stone, to the colour of the flame from a sacrificial fire (Pari.10:81-82).

Paṛṛal - *Piṭittuk kollutal* (Grasping, holding, taking over)

Though player-minstrels, bards and poets took over the wealth of Āy Aṇṭiran, as if they had a right to it, the noble patron did not mind it at all (Puram.135:14-18).

Paṛṛamakkaḷ - *Pakaivar* (Foes)

Uraiyūr mutukaṇṇan Cāttanār said to Cōlan Nalaṅkiḷli: "May your soldiers, after getting prosperous territories, be free from the squalid life in mean, thatched dwellings, like your foes; may they be sympathetic to the poor and live noble lives" (Puram.29:16-22).

Paṛru - *Anpu* (Attachment)

Bees left the flowers in the pool and resorted

to the flowers in the branches of trees, even like base men who ceased to be attached to their patrons when they were no longer rich but deserted them for others (Akam.71:1-4).

2. Piṭippu (Connection)

The spathe in the top of the arecanut tree became disconnected and fell off (Akam. 335:14,15).

3. Tankumiṭam (Residence)

Tirupparaṅkunṇam of Lord Murukan, resembled the Himālayās, as it became the residence, for the nonce, of the Gods like Lord Tirumāl and other celestials who came to see them (Pari.8:1-11).

Parantalai - 1. Porkkalam (Battle-field)

Pāṇṭiyan Neṭuñceliyan, fought in the fearful battle-field against the two great monarchs who had sworn against him, and slew them (Puram.25:1-6). Veḷḷaikkūṭi Nākanār said to Cōḷan kuḷamurattut tuñciya Kiḷḷivaḷavan that his great victory in the battle-field where elephants cut to pieces lay like logs of palmyrah, was made possible only by the prosperity of the ploughmen (Puram.35:22-26). Palyānaic celkeḷu Kuṭṭuvan, younger brother of Imaiavarampan Neṭuñcēralātan, with his four-fold army divisions consisting of cavalry elephantry, chariotry and infantry defeated the enemy in the battle-field and captured his fortress called Akappā (Pati.22:17-27). One Anni, in Kuṟukkai field of battle, cut down the guardian *punnai* tree of Titiyan and crowned himself with the laurels of victory (Akam.45:9-11; 145:11-13). The enemies of Karikār-peruḷattān fled from Vākai battle-field, leaving behind their nine canopies of state (Akam.125:18-21).

2. Pālīṭam (Desert/wasteland)

The doe, seeing the buck being seized by the tiger, fled with its fawn to a fearful wasteland overgrown with *pūlai* flowers (Puram.23:18-21). The elephant suffering from thirst lay on the parched desert track, like a canoe in the dry bed of a river (Akam.29:15-18).

3. Cuṭukāṭu (Burning-ground)

The female barn-owls in the burning-ground, screeched at the males as they had forgotten where they had left the pieces of meat (Pati.44:17-19).

4. Pācārai (War-camp)

Neṭumpalliyattanār said to the minstrel's wife: "Shall we go for gifts to the wide war-camp of Pāṇṭiyan palyākacālai mutukuṭumip Peruḷuti, with the carrion-birds hovering in the sky attracted by the pieces of flesh, after his victorious battle?" (Puram.64).

Parantavai - Paranta vaṇṭukaḷ (Beetles)

A certain woman intoxicated with toddy, grew tired of chasing the bees as she could not see them properly in her drunken state (Kali.92:48-50).

Paranāṭṭup perunḱorranār - Pulavar (A Poet)

With the given name Perunḱorranār, this poet belonging to Parampu country belonging to pari, is the author of Akam (323). In this fine poem the maid comforts the lovelorn heroine grieving at the absence of the hero, by pointing to the advent of the rainy season and assuring her that the hero would surely return soon.

Parampirkkōmān - Parampu malaikkut

Talivanakiya Pāri (Pāri, Lord of Parampu Hill)
Pāri, was the lord of Parampu Hill, where the

ite cataracts rolled the rocks down the mountain (Puram.158:1-4). Pāri, the munificent, gave away his own chariot to a jasmine creeper, besides all his villages to suppliants (Puram.201:2-4).

Parāmpu - Pārikkuriya malai (Pāri's hill)

Parāmpu Hill with flowering *vēṅkai* trees, dolent with the fragrant smoke of the sandal-logs burnt by the hill-women while cooking, as given away by Pāri to minstrel-singers (Puram.108:1-4). People of Pāri's *parāmpu* country were not worried about drinking water; the hill had many pools full of cool water (Puram.176:9,10). Sparrows in *Parāmpu hill*, belonging to Pāri famous for his patronage of birds, went out in the morning in search of ears of paddy and returned to their nests in the evening (Akam.303:10-14). The limpid waters of the pool in Pāri's *Parāmpu hill*, cool in the month of *Tai*, was sweet to drink (Kuru.196:3,4).

ivāp pūvai - Kāyā (The Kāyā flower)

Lord Tirumāl has the complexion of the *kāyā* flower, the '*pūvai*' or bird that does not fly - leaning the flower of the same name (Pari.3:73).

ivai - 1. Puḷ (Bird)

Minstrels with their relatives would go in search of patrons even like birds going after trees with ripe fruit (Peru.20-22). The cloud poured rains heavily so that birds retired everally into the shelter of their nests (Kuri.46,47). In the evening after sun-down birds with their fledglings flew back to their nests (Nar.69:1-3).

2. Vaṇṇu (Bee)

The bees mistaking the *kuriñci* mode played by the shepherds on their flutes, to be the humming of their own kind, would listen intently to it (Peru.181-183). The six-legged bees hummed sweet music that sounded like a *yāl's* (Akam.332:7,8). In Porayan's *kolli Hill*, the bees carried the honey from the glory-lily flowers to the honey-combs (Nar.185:6-9). The citizens of Maturai were like the pollen of a great lotus; the suppliants coming to them for gifts, were like bees that swarmed to suck the honey thereof (Pari.Ti.7:5,6).

3. Vauvāl (Bat)

The bat with dark soft wings and sharp claws sated with the sweet mango, would eat for a change, sour gooseberries and hang suspended from the bamboo nearby (Kuru.201:2-5).

4. Kuḷavi (Wasp)

The ripe grains of superior paddy looked like a swarm of stinging wasps (Peru.228-230).

Paravaip peyarppaṭu vattam - Karuṭan campā enra nel (A kind of paddy with the name of a bird)

Suppliants were given rice with the name of a bird (fire-fly or *Garudan*) cooked by a brahmin's wife, with a fragrant forehead and braceleted hands, chaste as Aruntati herself (Peru.304-306).

Parai - Kuṭṭi (Young one of an animal)

The young ones of the rabbit leaped about playfully in the lovely wood (Akam.38-5). After the death of its mate, the loving female monkey preferring death to widowhood, entrusted its tender inexperienced young ones to its tribe, and leapt to its death from a steep

precipice (Kuru.69:1-4). The young one of the monkey hiding in the low branch of the *vēṅkai* tree snatched away the bowl of milk mixed with honey, from the hands of a hill-maiden (Nar.379:1-5). The young one of the female monkey ate the tender sprigs of the *acōkā* tree red as coral (Aink.273:1,2).

Parai makan - *Kuñcākiya ilintavan* (Baseborn fledgling).

The hump-backed woman ridiculed her dwarf lover calling him the baseborn fledgling of an *āṇṭalai* bird (Kali.94:1-6).

Parāakkuruku - *Ulaimūku* (The bellows of a smithy)

The heroine said to her maid by way of revealing her true love for the hero, thus: "Pressing my hands soft as *naravam* flowers to his eyes, my lord sighed like the bellows in a smithy" (Kali.54:9-11).

Parāapparuntu - *Valaiyaḷ* (Bangle)

The hero holding the forearms of the heroine with rolling bangles (the 'bird' that does not fly off) comforted her and then made love to her (Kali.147:36,37).

Pari - *Panai Ōlaippāy* (Palmyrah-leaf mat)

The shepherd sold milk, with a palmyrah-leaf mat tied to his back, as it rained (Nar.142:4).

2. *Mīṇpiṭikkum karuvi* (A contrivance for catching fish)

Fishermen spread out to dry on the sands the abundant supply of fish caught by them with their contrivances (Akam.300:1-3).

Parai - 1. *Muracu* (Drum)

Malayamān Tirumuttkāri was lord of Mullūr

with cataracts sounding like a drum-beat (Puram.126:8). The big one-headed drum of a suppliant looked like an elephant's foot (Puram.263:1,2). The cataracts in Ayirai mountain descended with a roar like drum-beat that could be heard even by the *Dēvas* (Pati.70:23,24). *Kuṛavas* beating their drums covered by deerskin, danced with their women-folk from the top of the hill (Malai.320-322). The round-mouthed deep pool looked like the head of a drum (Akam.178:3). The croaking of the frogs in the hollows filled with rain-water resembled the beat of a drum (Akam.178:3). The croaking of the frogs in the hollows filled with rain-water resembled the beat of a drum (Akam.364:2,3). Reapers of millet-corn in the hillside at night, would beat their drums to scare the animals away (Kuru.375:2-5). The ripe pods of the cassia, resembling the short sticks with which the minstrels beat their drums, when shaken by the wind, fell down upon the rocks below (Nar.46:5-8). In the village the drum-beaters, picked up the meat of the tortoise left over by the stork, to be used as food for the night (Aink.81:2). The heroine said that the hero who gave her pleasure later parted from her, giving her mortal pain, even like an *acunam* that enjoyed *yāl*-music, being killed by the harsh beating of a drum (Kali.143:12). The sea-front was like a king's invading army, the flotilla of boats being the war-elephants, the covey of sea-birds the infantry and the sound of the waves, the drum-beat (Kali.149:17,18). As the river Vaikai was in spate, covered by a carpet of flowers, the drums beat calling the river-guards to shore-up the bank (Pari.10:7).

2. *Paravai* (Birds/flying)

In the sandy grove by the sea, birds after they

had preyed, retired to their nests on the palmyrah-fronds (Nar.123:2). In the wilderness were bandits waiting for their victims, their arrows adorned with the fine feathers shaken off by an old kite (Nar.329:5). The heroine had a forehead lovely like Tontti city, where an old stork incapable of flying, stood looking at the fat fish caught by fishermen (Aink.180:3).

Paraiyan - Parikottuvon (Drummer-caste)

Among the people of the *mullai* tract, the best were the clans of the *Tutiyan*, *Panan*, *Paraiyan* and *Katampan* (Puram.335:7).

Panmai - Tokuti (Multiple nature)

At the battle of Talaiyalankanam, the plurality of human life and the unity of Death that consumed those lives, were alike proved by Celiyan who was like Death himself (Puram.19:3).

Panri - Vilankuvakai (Pig / boar)

The settlement in the outskirts of the town had sows with litters of piglets, fowls and wells with baked curbs (Pat.75). The boar had tusks strong as Indra's bolt and hair like bamboo-roots (Akam.178). The small-eyed boar with thick hair, on hearing the clacking of a lizard as it was about to enter into a gap with a hunter's trap, grew afraid and turned back to its cave (Nar.98:2). In the desert tract, the dhole with hanging mane, passed by without seizing the young one of the pig as prey (Aink:397).

Panripparai - Kuṭapparai (Pot-shaped drum)

Among the many sounds that echoed in the hill-side, were the boisterous shouts of urchins to their calves, the sound from the sugar-mill,

the noises of women singing husking songs, and the beat of the pot-shaped drum by watchmen of the turmeric and colocasia fields, to chase away the pigs (Malai.344).

Pannal - Parutti (Cotton)

Aṇṭarnaṭuṅkallinār describing an impending battle between the elder brothers of a maiden and the royal suitors who came asking for her hand said: "I grieve to think of the fate of this town hedged by cotton-fields as the fierce brothers armed with spears and swords refuse to bestow the hand of their sister on unworthy suitors knocking at the gates" (Puram.345:18-21).

Pannāṭu tantā pāṇṭiyan Māranvaṭuti - Pāṇṭiya Vēntan (A Pāṇṭiya monarch)

His given name being Māran Vaṭuti, he acquired the honorific prefix as he had conquered many countries. It is this monarch who is eulogised in Kalittokai (104) and in Cilappatikāram (11:19-21). He has also composed three poems Kuṇṭtokai (270) and Narriṇai (97,301). The hero returning home after completing his work addresses the rain in the first poem and the love-lorn heroine speaks to the maid about her distress in the second poem; in the third the maid eulogises the beauty of the heroine as if speaking to herself in the hearing of the hero. The poet-king was also responsible for the compilation of Narriṇai.

Panampāranār - Pulavar (A poet)

It is not known if this poet is the same as Panampāranār who wrote the prefatory poem to Tolkāppiyam. In the only poem by him in Kuṇṭtokai (52), the maid refers to her having revealed to the foster-mother the fact of the heroine's true love for the hero, resulting in the

latter's successful arrangement for their wedding.

Pani - 1. *Panikkatti / panittuli / alankatti / panik-kalam* (Dew/ice/dewy season/mist)

Āy was the opulent patron who gave to those who sang of his hill at dewy dawn, porcupine meat, sandalwood and ivory, piled on tiger-skins (Puram.374:3-5). Elini, entertained the drummer-bard who sang his praise at dewy dawn, giving him fine garments replacing his tattered rags and toddy in gold vessels and rich food besides (Puram.392:3). In the cold dewy season blew the northwind waving the ears of paddy in the field, the white heron booming from the sugarcane distressing to separated lovers (Akam.13:24). In the dewy season the northwind blew cold, shaking down the bamboo-flowers and the glory-lily blossoms on to the ground (Akam.78:10). The maid said to the heroine: "Friend! Let us bathe at midnight in the spring with water cold as ice, coming from the hill of him who caused your beauty to waste away" (Akam.278:11). The heroine said: "What is he to us, when he does not come to us even in the cold dewy season when the bean-vine blossoms in the stubble-land after the harvest of the millet?" (Kuru.82:6). The maid said joyously: "friend! Our lord who parted from us in the cold dewy season that made us shiver, has returned now in the early mid-summer" (Nar.86:4). The hero who went away in his swift chariot on a cold day, returned in the rainy season to his beloved (Nar.394:5,6). The maid said to her mistress: "Friend! our lord has come back before the cold season that distresses separated lovers" (Aink.223:4). The hero said to his companion: "Friend! Tell me now what my beloved said, as this cold north-wind mocks at my loneliness" (Aink.479:3). The

heroine lamented thus: "Oh flute! Are you sounding only to aggravate the distress of separated lovers in this cold darkness? Or do you also have with you persons who are suffering alone?" (Kali.229:16). The *akil* smoke mingling like the cold scented water, looked like the mist rising from the flowery creepers in the hillside (Pari.10:12).

2. *Kuḷircci / īram* (Moisture/coolness)

The war ended in the battle-field with none to be called victors; soldiers wives scorning at austerities of widowhood like abstaining from regular food and bathing in the cold waters, died upon the chests of their husbands (Puram.62:14). The minstrel-bard reaching the Cola's city cool as a pond, sang of the martial exploits of the monarch as he beat on his drum, and the king rewarded him with excellent ornaments (Puram.378:7). In the grove by the sea, the heron after searching for prey in the cool backwaters covered by the green leaves of the *neytal* plant, rested on the *punnai* tree's branch (Pati.30:2-4). The cloud poured heavy rains after it had sucked the cool waters of the sea and rising to the right, reached the top of the hill (Mul.3-5). In the bitter cold season, shepherds with burning brands shivered, animals ceased to graze, birds fell from their perches, while the milch-cows spurned even their calves in the chill mid-night (Netu.7). The he-buffalo that had wallowed in the cool flowery pond during the day, embracing its mate, rested in the field (Akam.146:2,3). Rivers were full with the cool waters flowing through the mountain-clefts, mixed with honey (Akam.362:1,2). On the sea-shore with fine sands, the pearl-like blooms of the cool water-thorn in the backwaters, wafted by the wind, spread everywhere (Kuru.51:1,2). In the grove

by the sea, the stork with its mate searching for prey in the cold sea, fed the young of fish to its fledglings in the nest upon the high branch of a tree (Nar.91:3,4). The heroine said that the cold water-front redolent of the tiger-claw and *cerunti* blooms, spraying cold drops, made her body pale and sallow (Aink.141:3). In the cool pond in the fertile village the cobswan swam around a lotus flower with its mate, like a young brahmin during his wedding circumambulating the sacred fire (Kali.69:1). Lord Murukan's victorious spear pierced through the cold sea, as he rode upon his elephant *pinimukam* and fought and killed the demon chief (Pari.5:1,2).

3. *Tuḷi/nīrttuḷi/nīr* (Water-drop/water)

The poet sang thus of the nature of the world: "The funeral drums sound from one house while from another the joyous wedding drums beat; women in union with their husbands adorn themselves with flowers, while the eyes of separated lovers drop tears; such is the world made by the unkind creator" (Puram.194:4,5). The maid comforted the heroine thus: "Do not grieve any more with a sore heart with eyes dropping tears; he will soon come to you with pleasant words" (Akam.25:14). The maid comforted her mistress thus: "Friend! Our lord has come back to wipe the tears from your eyes; put on your bracelets on your hands and wreaths on your tresses; your troubles are over" (Akam.269:25). The heroine asked her maid: "Is there anyone else like me suffering at mid-night with unbearable misery, the eyes shedding tear-drops like this" (Kuru.86:1). The maid consoled her mistress: "Friend! Do not grieve saying you are about to die, with your bangles coming off, your forehead becoming sallow your eyes fill-

ing with tear-drops" (nar.197:2-4). The maid urged the hero to expedite his marriage with the heroine: "Lord of the tract where the tiger fights with the wild boar! She is who desired by you, is waiting for you, her eyes welling with tears" (Aink.266:3-5). The maid asked the hero: "Lord! Can you recover the lost youth of my lady whose agitated eyes shed tear-drops like burning oil from a wick, by using the wealth you have acquired from abroad?" (kali.15:21). The sulking heroine said to the hero: "Do not come here to put down the burning passion of one whose eyes shed tear-drops, even after your return, like water oozing from the sluice-gate in Vaikai even after closing it" (Pari.6:85).

4. *Naṭukkam* (Trembling/quaking)

Aricil Kilār said of Peruñcēral Irumporai: "As your foes trembling before you as before a deity, bow to you, you spare their lives taking only their tributes, even like a goblin that accepts the sacrifice without taking lives" (Pati.71:22). The heroine said: "Can the saying be falsified that no harm will befall those who do good in this life? I have not done anything hateful to our lord who has gone abroad across the fearful mountains that makes the traveller tremble" (Akam.101:117). As the rain poured heavily by day and also later in the evening the north wind blew making people quake in the cold (Akam.305:4,5). The women of the village counted the lamps of the boats of the fishermen with heads shivering in the cold, who had gone out to catch fish (Nar.372:11). The heroine said to the sun: "Oh sun! If you bring before me my lover in the morning, I shall bear the distress caused by my foe the eventide, that makes me tremble in pain" (Kali.143:33).

Paniccai - *Makaḷiratu oruvakai talaimuṭippu* (One of the five-fold plaits of women)

Women with tresses plaited in *Paniccai* form, fine foreheads and eye-brows, and others carrying articles of food, censers and flowers, went towards the sacred town of Nākar (Pari.Ti.1:36).

Panittal - *Naṭuṅkal* (Trembling/quaking)

Player-minstrels were instructed to avoid certain places that would make them tremble in fear, where blue-lilies sacred to deities grew and where mountain-nymphs dwelt (malai.191).

Paninīr - *Pannīr* (Scented water)

The fragrant smoke rising from the mansions of Maturai city mingling with the odour of scented water, was like the mist rising from the flowery branches of mountain-creepers (Pari.10:124).

Panippu - *Naṭukkam* (Trembling)

At dawn it rained heavily, pouring hailstones that made people tremble in fear (Akam.304:5).

Panippōḷ - *Naṭuṅkupavaḷ* (Woman who trembles)

• The hero said to his heart: "How can she bear the severe cold of the north-wind in the cold season, as she trembled even when I was by her side in summer? (Nar.312:8).

Panivarai - *Imayam* (Himalayas)

Nalliyakkōṭan fed suppliants with food from golden bowls, prepared according to the texts of cookery by the elder brother of Arjuna, Bhima of the Himālayan chest (Ciru.240).

Panuval - *Nūl / aranūl* (Texts/sacred texts)

The holy sacrifice was performed according to

the sacred texts and the four vedas, pouring ghee as oblation into the fire (Puram.15:17).

2. *Pañcu/Pañcunūl* (Cotton/cotton-thread)

The meat was larded with a layer of fat like the fine cotton spun by a woman (Puram.125:1).

3. *Pāṇṭu/pāṇṭal* (Song/verse)

In Āy's palace the tethering posts were empty as all the elephants had been gifted away to minstrels expert in singing (Puram.127:2). Ēlirkunṇam, where the clouds nestled, had been celebrated in fine verse by bards (Akam.345:6).

4. *Kēḷvi* (learning through oral instruction)

Peruñcittiranār lamented that unrighteous death had snatched away Iḷaveḷimān, when he hoped that the learning he had instilled in the ears of the munificent patron would yield a rich harvest (Puram.237:4-6).

5. *Col* (Word)

The maid addressed the companion of the hero as one who spoke meaningful words advisedly (Nar.167:6).

Panai - *Oruvakai netumaram* (Palmyrah)

At Milalai of Evvi, women leapt into the sea after quaffing the tender juice of the unripe palmyrah fruit, sugarcane juice, and tender coconut-water (Puram.24:12). Fishermen gave away plentifully the *varāl* fish resembling tender palmyrah-leaf and spear-like carp to others (Puram.249:4-6). The bear had curved feet and dark thick hair like the sharp fibre of the dark palmyrah tree (Muru.312). In summer, herds of elephants, raising aloft their trunks resembling the parched palmyrah tree tops, trumpeted in distress (Akam.333:11). In

the wilderness the toe- nail of the wild elephant that had kicked at a memorial-stone mistaking it to be a man, came off like calyx of the un-ripe fruit of the dark palmyrah tree (Akam.365:6). The heroine in the excess of her passion said: "The moon has risen in the sky; the waves of the sea keep roaring; as the screwpine blooms, the *anṇil* on the palmyrah-tree cries mournfully; but my passion is passing great" (Nar.335:7). The hero said to bystanders: "All that my beloved has given me are misery, and the horse of palmyrah-leaf stem" (Kali.138:12).

Panaikkotiyoṇ - Palarāman (Lord Balarama)

Kārikkannāṇār sang of his monarch, the Cōla and the Pāṇṭiya seated together in amity: "There can be nothing more pleasing to my eyes than the sight of you two seated together,

like Lord Balarāma with his conch-like white complexion, the plough weapon, and palmyrah-flag, and the blue-complexioned Lord Kaṇṇan the Lord of the Discus, standing together" (Puram.58:14)

Panaimīn - Oruvakai mīn (A kind of fish)

In the sea there were large fish called *panaimin* looking like a vessel caught in the storm (Matu.375)

Panaiyīṇṛamā - Maṭanmā (Horse of palmyrah-leaf stem)

The love-lorn woman said to the sun: Oh Sun! If you do not show me my lover by day, I shall appeal to Kāman, the God of love for the favour of his flower-arrow, to make him come before me riding a horse of palmyrah-leaf stem" (Kali.147:59).

Pā

Pā - Parappu (Expanse, breadth, spreading)

The strong bull-elephant had a majestic gait, a big swaying trunk, lofty tusks, stout neck, broad feet and an ichorous forehead haunted by bees (Puram.22:4). The hamlet had cottages thatched with millet-straw, dark like the clouds spreading in the sky during the rainy season (Peru.190). The maid said to the hero: "Had I but known earlier about your loveless heart, I would have prevented the pale sallowness from spreading over my lady's body, ruining her sapphire - like beauty". Thus chastising the hero for his indifferent attitude, she urges him to expedite his marriage with the heroine (Akam.172:18). The heroine and her maid climbing on to the broad platform on the *vēṅkai* tree chased the parrots settling upon the millet-field (nar.373:7). The hero said to himself: "Heart! We must thank the parrots that spread themselves over the millet-field so that our lovely and gentle hill-maiden is sent by her parents to chase them away" (Aink.288:2-4).

2. Ātaineyyum pā (Warp of a cloth)

The jungle was hot with the bright rays of the sun spread out like the warp of a cloth while being woven (Akam.293:4)

3. Patital (Pressing down)

The hero expressed his desire to go abroad in search of wealth along a dangerous path guarded by an ichorous rogue elephant with tusks whiter than milk and mortar-like feet firmly pressed on the ground (kali.21:1)

Pāal - Pāl (Milk)

Murañciyūr Muṇākarāyar blessed Peruñcōr-rutiyān Cēralātan thus: "May you live long steadfast and unshaken, with your band of wise counsellors, even if milk were to lose its sweetness and turn sour, and the sun were to lose its brightness" (Puram.2:17).

2. Pakkam (Side)

The white royal canopy of the Cēra monarch was bright with chaplets of pearls, that shone like the moon shedding its rays from one side of the sky (Puram.22:10).

3. Pakuttal (Taking over)

Kākaippātiniyār said to Ātukōtpāttuc Cēralātan: "When you could not take by force the lily - like little hand of your sulking queen, how did you acquire the strength to take over the fortresses of your enemies with canopies bright as the sun?" (Pati.52:26).

4. Pakuti (Part)

In the jungle the pathways through the thickets had all become mixed up because of the passing of the bandits, wild beasts and elephants with their lovely parts like big ears and majestic feet (Kali.5:1).

Pākkam - Neytal nilattu ūr (A coastal town or village)

The coastal town and villages where Imaiyavarampan Neṭuñcēralātan encamped, lost its brightness like a body without life; overgrown with thorn trees, it became a wasteland covered by cow'sthorn plant (Pati.13:11-13). Kōrkai town had an abundance of fine pearls, bright shells and settlements with people who loved toddy (Matu.137).

2. Cīrur (Small village/hamlet)

The small village was beside the hill with

many difficult tracts where swaying bamboos sounded in the breeze (Malai.162). The maid said to the hero: "If you come like Lord Murukan, followed by your hounds, to our hamlet where men and women adorned with *vēṇikai* flowers dance to the sound of the drum, the villagers will gossip about it". Thus she urged him to expedite his marriage with the heroine (Akam.118:3-9). The hero was lord of the region with villages of the *kuravas* in the hill-side over which the fragrant *akil* smoke rested, like white nimbus clouds sailing in the sky (Kuru.339:3). In the small village of the heroine, in the evening the streets were redolent with the fragrance exuded by the jasmine garlands (Nar.169:10). The maid said to the heroine: "Friend! The path taken by our lord has cool villages of cowherds adorned with *kuruntam* wreath, where he can rest for a while before proceeding further" (Aink.439:2-4).

Pāka - *Tērppākan* (Charioteer - Vocative)

The hero said: "O charioteer! Drive your vehicle so that the wheels roll firmly over the red soil carpeted by cochineal insects bright as a painting" (Akam.54:5-7). The hero addressing his charioteer said to him "Friend! Drive fast so that I can meet my beloved and relieve her distress, before the evening when the buck after drinking the water collected in the gravelly pit, gambols about with its doe" (Kuru.250:4). The hero said: "O charioteer! If you but know of the agitated state of my beloved when I informed her about my intended trip, you will spur your horses fast in order to reach home earlier (nar.106:1). The hero said: "O charioteer! The king has bidden farewell to us; therefore drive fast your chariot so that I can enjoy the charms of my beloved before the time fixed for my return" (Aink.483:3).

Pākam - *Kūru/pakuti* (Part/share)

This three-fold universe appeared in order at the two sacred feet of the Primordial One, who has, as part of his body the Goddess Uma of blue complexion and pure jewels (Aink.Invo.1-4). Lord Civa of the angry-eyes, consumed his share of oblation offered to the Gods, after he had destroyed the triple flying-fortresses of the Demons with a single fiery arrow from his mighty bow (Pari.5:25-27).

Pākar - 1. *Yānaippākar* (Driver of elephants/horses/mahout)

The elephant, ordered by its mahout with his goad, fought with all its strength in the battle, furious like a forest-fire (Pati.40:27-29). Elephant-trainers speaking in a strange tongue pacified the angry elephant caught in the raging jungle river and tethered it to a stout post (Malai.327).

2. *Tērtattinmēl palakaiyār cēyta curruccuvar* (Chariot with a board fixed round the deck)

Nalliyakkōṭan would give to the minstrel coming to him, a fine bull swifter than a horse, a chariot with well-wrought board running round the deck, along with a charioteer as gifts (Ciru.258).

3. *Kuḷampu* (Sauce)

Wiping her curd-stained fingers on her dress, her eyes red from the smoke of the kitchen-fire where she had made sour sauce well-sauteed, the house wife served food to her husband and when he declared that it was delicious, her face was wreathed in smiles (Kuru.167:3-5).

4. *Pāku* (Sweet treacle)

Men wearing ornaments for bathing, quaffed toddy mixed with sweet treacle, looking at each

other with loving eyes enjoyed delectable music, before amorous union (Pari.11:65-67).

Pākal - 1. Oruvakai koti (Bitter-gourd plant)

The agricultural tract was fertile sugarcane, bindweed, water-lily blooms, cool cassia and bitter-gourd vine with fruit (Puram.16:134-15). The peacock that fed on fresh bitter-gourd fruit and the red-drupe of the jack-fruit, called joyously to its mate (Poru.190,191). The peahen desirous of eating the red fruit of the green-vined bitter-gourd, called like a horn from the bank of the Ayiri river in the forest (Akam.177:8-10). Buffaloes grazing by the ridges of the fields, destroyed the nest built by red-ants on the bitter-gourd vine, along with the ears of paddy.

2. Pala (Jack-tree)

As the stork sucked at the nest built by red-ants in the funnel of leaves of the jack-tree beside a field, the eggs and the ants that fell down looked like paddy and rice scattered on the ground (Nar.180:1).

Pākan - 1. Yānaippākan (Mahout)

Potiyān said that he grieved to see the city of Uraiyūr without Killi, even like a mahout on seeing the desolate tethering post in the yard without his big tusker that he had fed so long (Puram.270:2). The mahout was able to live so long only by the grace of his fierce tusker that had spared him (Akam.336:13).

2. Tēr/Kutiraippākan (Charioteer/horse-driver)

The hero said that as he approached the heroine driven swiftly by his charioteer, she concealed the tears of joy in her eyes, bowing her head gently (Akam.230:11-13). The maid said to the hero: "As you are about to go on to

your place on your chariot driven by your charioteer, know then that my lady will not remain alive till the date of return specified by you" (Nar.19:5-7).

3. Ūrvan (One who rides)

When Lord Civa riding on His Bull, destroyed the triple cities, it was Lord Tirumāl (as Āticēta) who added to the glory by becoming the bowstring to His Himalayan bow (Pari.Ti.1:76).

Pāku - 1. Pakuti (Part/region)

Countries, with fertile regions opulent like the world of the celestials would rightly belong only to those who had earned merit by performing suitable austerities for acquiring the same (Puram.367:1,2).

2. Vellappāku (Treacle of jaggery)

The war-bard said that he and his kinsfolk were relieved of their hunger after eating meat and food and then sated with them, victuals made of milk and treacle, in the mansion of Karumpanur Kilān (Puram.381:1,2).

3. Pākku (Arecanut)

In Kāvīrippūmpattinam, flags fluttered from a roof of shields erected over spears, planted upon the ground cleansed and purified, where baskets of food were given as offerings to the deities, along with rice and arecanuts with betel leaves (A variant meaning for 'paku' in this context could also be sweet jaggery offering or 'cow-dung' used for cleansing the ground) (Pat.166).

4. Kanmentiriyankal Aintu (The five sensory organs)

Lord Tirumāl is adored in all the four kinds of

aeons as the Primal One immanent in all the five organs of sense (Pari.3:77).

Pākuṭi - *Kūrmāi* (sharpness)

Palyānaic Celkelu Kuṭṭuvan was lord of the mountain bearing the name of the fish, Ayirai; the loach that did not swim in the sandy stream and did not care for the sharp glances of the hungry crane (Pati.21:26).

Pāṅkar - 1. *Ōmai maram* (Tooth-brush tree)

Among the many flowers culled by the heroine and her maid, the flower of the toothbrush tree was also one (Kuri.85).

2. *Pakkam / Aruku* (Neighbourhood/side)

At midnight by the side of the peak covered by honey-combs, the silver-white flowers of the *mucuntai* blossomed like stars in the sky (Akam.94:1). In the wood, the old male chameleon changing its colour frequently in summer, listened to the *yāl*-music of the minstrels and then climbed up the mango tree that stood nearby (Nar.186:5-7). At Paraṅkunram, beside the broad pool, fluttered the flags indicating the victories of experts in singing, dancing and gambling who had defeated their opponents in competitions (Pari.9:77).

2. *Oruvakai Koṭi* (A Creeper)

The heroine was playing in the garden overgrown with jasmine and *pāṅkar* creeper, with her bevy of maidens wearing blue garments with flowery borders after putting away the pots full of milk and tethering the calves (Kali.111:2-4).

3. *Toliyar* (Companions)

Maidens and young women, like buds and new blooms, elderly matrons, chaste wives, betters

and their companions and servant-maids, reached the banks of the Vaikai (Pari.10:21-24).

Pāṅkan - *Tōlan* (Companion of the hero)

As his companion lay dying, with enemy spears sticking out of his chest like the spokes from the hub of a wheel, a certain warrior prepared for war by wearing a wreath of *tumpai* flowers round his forehead (Puram.283:7-9).

Pāṅkina - *Nallana* (Good things)

The heroine happily said to her maid "Friend! sweet are my dreams at night; and the bird omens are also good, my heart also is at peace awaiting my lord's return" (Akam.141:2-4).

Pāṅku - 1. *Nanmai* (Goodness)

Farmers, sowing various kinds of seeds in the fields after the showers, adorned themselves with garlands of the good *pakanrai* flowers (Pati.76:12).

2. *Pakkam / Aruku* (Neighbourhood/side)

The maid said to the heroine: "Friend! Good omens appear over there; the lizard from the wall nearby also calls favourably; from the branch of the mango tree, the *kuyil* warbles; this is therefore the time for our lord's return" (Nar.246:1-3). The heroine said to her maid: "Friend! The wreaths given by our herdsman fell off my tresses when my fostermother was about to apply oil to them; shocked like one who had touched fire, she withdrew, while I tied my hair and hid myself in the grove nearby" (Kali.115:14-16).

3. *Nallitam* (Good place)

The heroine said to her maid: "Friend! Our lord who has traversed the woods where the

antlered stag gives its shade to its loving mate, will not harm us; in our house, too, the lizard calls from a good place, betokening good for us; while my left-eye twitches favourably" (Kali.11:21).

Pācam - 1. *Pēy* (Goblin)

Peruñcēral Irumporai was a noble king who returned satisfied with tributes from the enemies submitting to his power, even like a goblin sparing the life of a person satisfied with his sacrificial oblation (Pati.71:22-24).

2. *Kayiru* (Rope)

The dawn appeared to the sound of the churning rod, worn out because of the constant rubbing of the rope against it while churning for butter in a big pot of curds (Nar.12:2).

Pācavar - *Āṭṭuvāṇikar* / *ūnvirpar* (Butcher selling meat)

Celvak kaṭuñkō Vāliyātan was chief of warriors with sandal-daubed chests marked by scars like the wooden block upon which butchers cut the meat of bulls and sheep (Pati.67:16).

Pācarai - *Paṭai vīṇu*

Cōlan Nalañkilī preferred to stay in his war-camp, with his white royal canopy lofty like the moon, desirous of glory in war instead of living peacefully in his capital (Puram.31:5-7). The drum-beat resounded in the war-camp calling the soldiers to wear the proper flower before the battle began (Puram.289:8). In the war-camp of Cōlan Kilīvaḷavan, the drum sounded like thunder; the elephants were the clouds, while the chariots and horses were like the showers, and the arrows sped like the wind (Puram.373:4). In the war-camp of Im-

elephants with their tusks broken while battering the big doors of enemy forts, trumpeted furiously after destroying the guardian trees of the foes (Pat.16:7-9). The Pāṇitya monarch taking counsel with his captains went round his war-camp, sleepless even at midnight, his white umbrella protecting him from the showers tossed by the wind (Netu.188). The hero said to his charioteer: "Friend! Our king is truly returning home, after ending the war, as his foes have submitted to his power with rich tributes of ornaments and tuskers; therefore, drive fast, so that I can be relieved of the fatigue of the life in war-camp, in the joyous company of my beloved happy at my return" (Akam.124:7-9). The hero said wistfully: "My beloved has the good company of our son with his delightful prattle; but I am here all alone in this war-camp, harassed by the cold and the north wind" (Nar.341:9-11). The maid said to the heroine: "Friend! Do not grieve; as the rainy season has begun, our lord will not needlessly stay in the encampment of the king after the victory in war" (Aink.469:5).

Pāci - 1. *Kilakku* (East)

When the star Mirukacirtam was over the water-front, a shooting star proceeding neither to the east, nor the north, fell brightly on the earth, blown by the wind, foreboding some evil to the reigning monarch, Yānaikaṭcēy māntarañcēral Irumporai (Puram.229:8-10).

2. *Nīrppāci* (Moss)

Atiyamān gave to the bard much meat and food in a silver bowl, giving him flower-like garments, after removing his tattered and moss-like rage (Puram.3890:13-15). In the parched desert where bamboo-joints split in the heat of the sun, the bull-elephant with its mate grew

weary after eating the moss covering the pool as the springs had all dried up (Akam.91:4-6). The pale sallowness on the heroine's body, disappearing at the lover's touch but reappearing after his departure, was like unto the moss covering a pond, parting and coming together again (Kuru.399:1- 3). The maid said to the heroine: "Dear friend! Look at our lord standing like a watchman, with his sword wet in the rains in the hill, and his anklet covered by moss while wading through water" (Aink. 206:3,4).

Pācu - 1. Pacumai (Greenness/verdure)

Lord Murukan is adorned with a garland made of the green leaves of the fragrant *katampa* tree in the rainy season (Puram.23:3). In the hilly region the male monkey after eating the fruit of the green-leaved jacktree, slept on the top of the lofty bamboos (Puram.200:1,2). The dewy season came making the love-lorn women shiver in the cold, while the flower of the sugarcane and the *pakanrai* in the green thick-et, bloomed like glass pieces fixed to a blue leathern shield and the herons boomed from their perches (Akam.217:6). The heroine declared confidently that the lord of the region where the lush green-leaved *cerunti* bloomed, would certainly come back to her (Aink. 255:1,2).

2. Cevvi / patam (Seasoning)

Auvaiyār advised the three great kings seated together that they should live nobly, giving to suppliants what they needed, and enjoying the toddy offered to them by women adorned with fine jewels of seasoned gold (Puram.367:6,7). Uraiyūr city was known for its hospitality to guests who were given roasted pieces of meat with cooked millet-rice, along with beaten rice seasoned with sugar-treacle (Akam.237:12,13).

3. Pacuṅkili (Green parrot)

The maid said to the heroine: "Friend! Our mother has ordered us to chase the red-beaked green parrots settling on the millet- field beside the hill, where our lord is to meet us" (Nar.134:3- 5). The maid said in the hearing of the hero: "O green parrots with curved beaks! If you meet our lord, inform him about my lady being confined to her house under strict watch" (Nar.376:3-5).

4. Mūṅkil (Bamboo)

The hero said to himself: "Heart! When we go home after finishing our war-like endeavour from our encampment made of bamboos, we shall see our beloved with fragrant tresses" (Aink.446:2-4).

Pāṭṭam - 1. Maḷai (Rain)

The heroine said to her companion: "Friend! Though our village is fertile with new yields with our fisherfolk returning with big catches because of the never-failing rains, and rejoicing in their carousals with toddy, it is lustreless to us in the absence of our lord of the coast" (Nar.38:1-3).

2. Tōṭṭam (Garden)

The heroine said to her maid: "friend! As we were playing with our companions, in the garden overgrown with *pāṅkar* vine and jasmine creepers, the young herdsman came up to me asking if he could help in building the toy sand-house" (Kali.111:3-5).

Pātti - Pāṇmakal (Fisherwoman)

In the coastal village at dawn, fisherwomen gave to their husbands slumbering after a carousal at night, cooked rice on broad water.

weary after eating the moss covering the pool as the springs had all dried up (Akam.91:4-6). The pale sallowness on the heroine's body, disappearing at the lover's touch but reappearing after his departure, was like unto the moss covering a pond, parting and coming together again (Kuru.399:1- 3). The maid said to the heroine: "Dear friend! Look at our lord standing like a watchman, with his sword wet in the rains in the hill, and his anklet covered by moss while wading through water" (Aink. 206:3,4).

Pācu - 1. *Pacumai* (Greenness/verdure)

Lord Murukan is adorned with a garland made of the green leaves of the fragrant *katampa* tree in the rainy season (Puram.23:3). In the hilly region the male monkey after eating the fruit of the green-leaved jacktree, slept on the top of the lofty bamboos (Puram.200:1,2). The dewy season came making the love-lorn women shiver in the cold, while the flower of the sugarcane and the *pakanrai* in the green thicket, bloomed like glass pieces fixed to a blue leathern shield and the herons boomed from their perches (Akam.217:6). The heroine declared confidently that the lord of the region where the lush green-leaved *cerunti* bloomed, would certainly come back to her (Aink. 255:1,2).

2. *Cevvi / patam* (Seasoning)

Auvaiyār advised the three great kings seated together that they should live nobly, giving to suppliants what they needed, and enjoying the toddy offered to them by women adorned with fine jewels of seasoned gold (Puram.367:6,7). Uṛaiyūr city was known for its hospitality to guests who were given roasted pieces of meat with cooked millet-rice, along with beaten rice seasoned with suge -treacle (Akam.237:12,13).

3. *Pacuṅkili* (Green parrot)

The maid said to the heroine: "Friend! Our mother has ordered us to chase the red-beaked green parrots settling on the millet- field beside the hill, where our lord is to meet us" (Nar.134:3- 5). The maid said in the hearing of the hero: "O green parrots with curved beaks! If you meet our lord, inform him about my lady being confined to her house under strict watch" (Nar.376:3-5).

4. *Mūṅkil* (Bamboo)

The hero said to himself: "Heart! When we go home after finishing our war-like endeavour from our encampment made of bamboos, we shall see our beloved with fragrant tresses" (Aink.446:2-4).

Pāṭṭam - 1. *Maḷai* (Rain)

The heroine said to her companion: "Friend! Though our village is fertile with new yields with our fisherfolk returning with big catches because of the never-failing rains, and rejoicing in their carousals with toddy, it is lustreless to us in the absence of our lord of the coast" (Nar.38:1-3).

2. *Tōṭṭam* (Garden)

The heroine said to her maid: "friend! As we were playing with our companions, in the garden overgrown with *pāṅkar* vine and jasmine creepers, the young herdsman came up to me asking if he could help in building the toy sand-house" (Kali.111:3-5).

Pāṭṭi - *Pāṇmakal* (Fisherwoman)

In the coastal village at dawn, fisherwomen gave to their husbands slumbering after a carousal at night cooked rice on broad water-

lily leaves along with the sour fruit of the rattan-vine (Akam.196:1,2).

Pāṭṭiyar - 1. Pāṇicciyar / Pāṇmakalir (Minstrels' wives)

Hospitable Maturai city, welcomed poets, bards, minstrels' wives and player-minstrels and gave elephants and chariots entertaining them with meat fried in ghee along with toddy (matu.748:50).

2. Kilaviyar (Grand-mother)

In Kutal city, budding women, escaping the vigilant watch of their grandmothers, went to the river Vaikai in order to have amorous union with their lovers (Pari.10:37)

Pāṭṭu - 1. Pāṭal / Ceyyul vakai (Verse/poem)

Few were the monarchs born in noble families who were celebrated in song and verse by poets, like lotus flowers with well-ordered petals; but many were those, like the lotus leaves, who died unknown (Puram.27:4-6).

2. Cevvi (Proper season)

In the high lands ploughed in the proper rainy season, common-millet was sown in the moist field (Puram.120:2).

3. Icaippāṭal (Song)

During the first half of the night, the city of Maturai was boisterous, as in the birthday celebrations of Nannan, when to the sound of musical instruments, people wearing Kuriñci blooms adored Lord Murukan seated under the Katampa tree, with choric song and dance and chants of praise (Matu.615-617). The maid asked the old soothsaying woman, to sing again the song in honour of the tall hill of the hero (Kuru.23:3-5). A young mother coaxed her

darling son who charmed even angry persons, to drink the milk-food given by her while listening to her songs in his praise (Kali.85:35).

4. Oli (Sound)

In the hill-side, the female monkey ate with relish the fruit of the plantain tree growing beside the sounding cataract (Nar.251:1,2).

5. Vacaiccol (Abuse)

The heroine said to the hero: "Well do I know about your extra-marital relationship with every new paramour, to whose house your chariot goes, like a bee hunting after new flowers; it deserves to be chastised with words of abuse" (Kali.98:6).

Pāṭal - 1. Pāṭutal (Singing/chanting)

The poet sang of the Lord of Koṅkāṇam thus: "To beg is a painful thing for us; but whether you give gifts or not, it is easy for me to sing in praise of your never-retreating prowess and your Koṅkāṇam mountain with rolling cataracts" (Puram.154:12-14). The maid said to the heroine: "Friend! shall we go in search of our lord through the sodden path after the rains, to acquire the fame of Maruti celebrated in chants, who showed to Atimanti, her lover Āṭṭanatti carried away by Kāviri, while she herself entered into the sea?" (Akam.222:10-12). Though Paraṅkunṇam was near Kūṭal city celebrated in chants as men and women were thronging close together on the road, it appeared to be distant because of the time taken to traverse it (Pari.17:22).

2. Icaippāṭal (Music/song)

Player-minstrels verily forgot the art of dancing and playing on musical instruments, because of the plenitude of gifts like golden chains and

tuskers given to them by the patron Ātan Ori. (Puram.155:12). The chief of the player-minstrels was hailed as the leader of a land of artists, with song, dance and music, as in the court where the three great monarchs had assembled (Poru.55-57). The maid said to the hero: "Lord! if you come by day, she fears the gossip of the villagers; if you come by night, she is afraid of the tiger on the way that might harm you; she has also lost the chance of singing the song to chase the parrots from the millet-fields, there is no hope for her excepting by your grace" (Akam.118:13). In Parañkunram of the Lord who destroyed his foes, in the branches the peacocks called and the *kuyils* warbled; flutes and drums sounded while the songs of singers echoed from the hills" (Pari.15:42-44). In the temple of Pūmuṭinākar, the beetle hummed like *yal*-music; the ichorous tuskier trumpeted thunderously; the cataract and the drum resounded together, men and women danced and sang joyous songs (Pari.Ti.1:53-54).

3. *Ceyyul vakai* (Verse/poem)

Pālai Kautamanār blessed Palyānaic Celkelu kuttuvan that his fame might spread all over the world, through the verses by bards extolling his virtues, worthy of emulation (Pati.24:8-10).

4. *Pukaṭṭal* (Praise)

In the *neytal* tract celebrated in songs of praise by bards, the screw-pine blossomed with a swan-like beauty, the *cerunti* bloomed all a gold; the water-thorn flowered like sapphire, and the *punnai* budded like pearls, while the waves of the sea flowed and ebbed on the white sands of the shore (Ciru.150-152).

Pātali - Pāṭalipuram (Pāṭaliputram city)

The heroine asked her maid: "Friend! Is the

wealth my lord has gone abroad to seek, noble as the Himālayās or the riches piled up in Pāṭaliputram on the Ganges, belonging to the Nanda kings? Is it more valuable to him than my love? Why else did he leave me like this?" (Akam.265:4-6). The heroine said to the minstrel-companion of the hero: "Did you actually see my lord returning home or did you hear some one speak about it? Tell me clearly: May you be blessed with all the gold in pāṭaliputram city" (Kuru.75:3-5).

Pātāṇṭinai - *Purattinai ēlanavarrul onru* (One of the seven *tinai*s in puram)

This is one of the *tinai*'s or themes of *puram* poetry, eulogising the virtues of the hero; this is further divided into various subordinate themes.

Pāṭi - *Pācarai / pataivīṭu* (War-camp)

The war-camp of the heroic chieftain, wide as the sea, was guarded by a palisade of thorny plants; he destroyed the strongholds of the hunters with narrow gates and the *piṭavam* and other thickets flourishing in the jungle (Mul.26-29).

Pāṭiyōr - *Pāṭalaippāṭiyavar* (Bards/poets)

Kapilar said that the bards who sang the praise of Malayamān Tirumuṭikkāri need not wait for auspicious days, or bird-omens, or even opportune moments or neat turns of phrase; they would not return empty-handed if only they met him (Puram.124:1-5).

Pāṭini - *Viṭali* (Minstrel's wife/songstress)

The minstrel's wife who sang in praise of the king's valour obtained rare ornaments; the minstrel too expert in music, got golden lotuses strung together in a silver strand

(Puram.11:11,14). The poet lamenting the death of Cāttan said: "O jasmine! why should you continue to bloom then in Ollaiyūr land? For after the death of valiant Cāttan of the mighty spear, neither youths, nor braceleted women, nor minstrels or their wives, will pluck you to be worn as wreaths" (Puram.242:2-4). Kumattürk Kaṇṇanār said to Imaiavarampan Neṭuñcēralātan: "Lord of the elephant-corps with victorious flags! Munificent monarch generous to the songstress; may you live ever established in fame like your ancestors whose writ ran over the entire earth!" (Pati.14:16,17). Aricil Kiḷār said to a songstress to go to munificent Peruñcēral Irumpoṟai of spears more numerous than the sugar-canes floating on the white-crested waters, who would surely reward her with many ornaments (Pati.87:1,2). On one side of Paraṅkunṇam, the minstrel's wife sang in *pālai* mode, while from the other was heard the intermittent call of the dancing peacock (Pari.17:17).

Pātu - 1. Oli/Muḷakkam (Sound/roar/noise)

Celiyan all by himself, routed the seven kings who marched against him with their war-drums resounding, ignorant of the greatness and might of the Pāṇṭiya monarch (Puram.76:7-9). Gracious Amparkilān Aruvantai, relieved the hunger and poverty of the drummer-bard on hearing the sound of his drum (Puram.385:4). One of the twelve hands of Lord Murukan, shook a hand-bell making it sound alternately (Muru.115). In front of the huts thatched with fresh straw, the sound of beaten rice being pounded was heard, at which the parrots in the neighbourhood grew frightened (Peru.224). In the big palace, the sound of the water falling through the shark-mouthed gargoyle from the terrace, could be heard like the echoing of par-

rots call from the hill-side (Netu.97). The congregated clouds, sucking the waters of the sea, spread everywhere with a thunderous roar, announcing the advent of the rainy season (Akam.183:4-6). In the hill-country, the peacocks with spreading fantails, frightened by the noise made by the mountain-goats, would call out like horn-pipes in the field and fly off to perch on a bamboo (Akam.378:7). The maid said in the hearing of the hero waiting by the wall outside: "Though all the village slumbered, we remained sleepless at night, listening to the sound of the *nocci* flowers falling down from the branches" (Kuru.138:4-5). In the hill-slope, the bees sounded sweet as *yal* music, along with the drum like sound of the cascading waters (Nar.176:9). The heroine said to her maid: "My bangles which had come loose, have become tight now, on the return of the lord of the coast where the sounding billows dash the shell-fish on the shore" (Aink.192:2,3). The heroine was distressed that the hero missed the tryst by night, as she was waiting for his arrival, fancying the sound of the *nocci* flower falling to be his signal (Kali.46:12-14).

2. Paruvam/patam (Proper time)

Common-millet was sown in the high field, the soil being properly moist for sowing after the seasonal rains (Puram.120:2,3).

3. Perumai/Mempatul/cirappu (Honour/excellence/greatness/nobility)

The grateful poet Peruntalai Cāttanār said: "The noble Lord Kumaṇan gave me a sword to cut off his head, to be shown to his brother, as he had nothing else of value to give him, deeming that to send away an honourable bard empty-handed was worse than losing his kingdom"

(Puram.165:10,11). The poet said to Āṭukōṭ-pāṭṭuc Cēralātan: "It is your bounden duty to foster in your arms, the lands of your enemies rich with excellent ornaments" (Pat.59:17,18). The hero said to his charioteer: "Friend! Drive fast our horses so that we can reach home in the evening, relieving the fatigue of our war-camp, and making my beloved rejoice as she lies disconsolate in her excellent bed in our many-storeyed mansion" (Akam.124:5-7). The hero in his war-camp thinking of his beloved of the radiant forehead, said to himself hopefully that as soon as the king's work was done, he would return home, seeing on the way the red jasmine in all its excellence, being unfolded by the bees (Aink.447:4). The Pāṇṭiya king surrounded by his women and his counsellors, nobly circumambulated the Paraṅkunṅam Hill of Lord Murukan; it was like the bright moon encircled by the stars going round the Meru mountain (Pari.19:24).

4. Pāṭutal - (Singing)

Aiyūr Mūlaṅkiḷar sang thus of Ukkirapperuvaluti: "O victorious king whom the poets extol in their singing! May your spear shine bright and famous, after vanquishing the foes who do not submit to you" (Puram.21:10-12). Mārōkkattu Nappacalayār said: "I have Lord Ariyan, unswerving in his charity as my support; therefore I know not how to go about singing the praise of others:" (Puram.383:16,17). Paraṇar sang the praise of Kaṭal pirakkōṭṭiya Ceṅkuṭṭuvan thus: "I am struck with wonder at your greatness eulogised even by your foes, as you foster your followers, giving jewels to solicitors, she-elephants to minstrels-wives expert in singing, tuskers to warriors and gifts to bards:" (Pati.43:21-23).

5. Muraimai (Propriety)

Maturaikkumaranār said thus to Kurāppalli tuñciya Peruñtirimāvaḷavan: "We do not care for mighty kings with victorious armies who do not esteem us; but we shall respect even a poor chieftain of a small tract, if he knows the rule of propriety and honour us" (Puram.197:15-17).

6. Taṭavai (Time/turn)

Peruṅkunrūr Kiḷār said to Kuṭakkōccēral Irumporai who delayed his gifts to him: "I return sadly to my dilapidated old house, where my poor wife is suffering from hunger, her child sucking many times her withered dugs without getting any milk out of them" (Puram.211:19-21).

7. Palakkam (Tradition)

A certain chieftain born of an old family with many noble traditions, asked his attendant to give the toddy intended from himself to a young soldier near him, as the war-drums announced the preparation from war (Puram.289:4-8).

8. Kēṭu (Damage)

A certain bard said to Neṭuñceliyan that he came to him for charity, leaving the shade of the neem tree, carrying his cooking pot with battered mouth, carefully tied with other vessels without damaging any of them, as he had not met with any other patron to support him and relieve his hunger (Pari.371:5-7).

9. Varuttam (Affliction)

Atiyamān gave the suppliant new garments, food cooked with meat, in silver bowls; nobler than the rains, he relieved his affliction of hunger (Puram.300:26-28).

10. *Pōkku* (Passage)

Kuṭṭuvan's chariot wheels in their passage over the battle-field severed the heads of the enemies (Pati.46:9).

11. *Tūkkam* (Sleep)

In Kuṭṭuvan's boisterous war-camp, it was not possible for anyone to sleep even a little, while waiting for the battle to begin (Pati.50:24). The heroine referred to the hero as the lord of the hill country where the forester swilled toddy joyously, as the hill - woman running her fingers through her tresses sang the *kuriñči* mode, and the elephant slumbered, as it stood, not caring to feed on the millet-crop (Akam. 102:6-8). The heroine asked her maid: "Friend! Is this the nature of passion? My eyes refuse to sleep in the absence of my lord of the shore where the *punnai* blossoms with the spray from the billows, as the heron slumbers on its branches?" (Kuru.5:4-5). The maid said to the hero: "Lord of the Hills! My lady, beloved of you, is suffering without sleep, her bracelets coming loose, and her eyes ever filled with tears" (Kuru.365:2,3). The hero parted from his beloved unmindful of the ruin it caused in her, her sleepless sallow eyes welling with tears, while her charms withered away (Kali.16:1,2).

12. *Tanmai* (Quality)

The hero said to his charioteer: "Friend! As the summer has gone, the woods have become lovely with the seasonal rains; and the evening time has a glorious quality about it; drive fast, the chariot, as I have been away from my beloved far too long" (Aink.484).

13. *Kūru* (Division)

In the sea-shore, on the dune, slumbered the fishermen, who, after giving the fish to sup-

pliants, filling up their bowls like paddy heaped by the farmers, sold the rest of their catch divided into lots, to the buyers (Akam.30:2-).

14. *Oli* (Sound)

In the hill-country, the male monkey hugging the pot-like ripe fruit of the jack-tree called to its mate as it stood behind a dancing peacock, even like a drummer holding a drum, standing behind a dancing woman (Akam.352:2-4).

15. *Peyal* (Downpour of rain)

Women stood guarding the millet that had grown in the moist field made by the foresters after burning down the woods, and washed by the heavy downpour of rains (Akam.269:2,3).

16. *Patuttal* (Recumbency/lying)

The heroine said to her companion: "Friend! My lord has gone across the wilderness in order to earn wealth from abroad; recumbent on my bed, I languish in painful distress; the rain cloud makes it worse, as it pours with thunder and lightning" (Kuru.216:4-7).

17. *Pakkam* (Side)

In the hill country, the *kurava* urchins climbed up the bamboo and clapped their hands gleefully on seeing the young one of the monkey hanging on to the rope of the tight rope dancer, as many instruments were played and a flute sounded from one side (Nar.95:1-3).

18. *Ulaka olukkam* (Social conventions)

The hero said to his companion: "Friend! Before I fell to the proud glances of this damsel, I had, in a greater measure than yourself, noble qualities like goodness, affection, charity, friendliness and respect for social conventions" (Nar.160:1-3).

19. *Payan* (Good use)

The children of the hamlet left behind by their fathers when they went a - hunting sharks in the sea, ceased their crying when they were given the breast-shaped, unripe and tender palmyrah fruit which they put to good use as it was sweet to eat (Nar.392:5).

20. *Patutal* (To be in contact)

The fierce bulls in the arena, gored and harassed the herdsmen who caught hold of their horns and held on to their necks, fearless of the close contact with their sharp horns (Kali.105:32).

21. *Imaittal* (Winking the eyes)

The cowherdess stared with unwinking eyes at the face of the herdsman-hero who vanquished the fierce bull in the ring (Kali.105:52).

22. *Murital* (Breaking)

The maid said to the hero: "Let us worship the Lord Tirumāl, recumbent on his serpent-bed in the ocean with breaking billows, so that our Pantiya monarch's fame may shine as far north as the Himalayas" (Kali.105:70-72).

23. *Tōlvi* (Defeat)

The heroine addressing eventide said: "Have you come again to afflict me, already suffering from the pain of separation from my unkind lord, like persons who mock at the defeat of the enemies in battle?" (Kali.120:13-15).

24. *Vīṭtal* (Fall)

Darkness spread over the earth, like the mind of a foolish man without any learning, as the many-rayed sun fell behind the mountains, and disappeared like the wealth of a good king that vanished with his death (Kali.130:4-6).

Pāṭunar - Pāṭuvār (Singers/poets)

Auvaiyār said to Atiyamān: "Poets could not do justice to your prowess when you defeated the might of the seven kings, the other day; now, Paraṇar alone has been able to sing your praise after your conquest of Kōvalūr" (Puram.99:11-13). A certain chieftain gave horses and elephants to poets who sang of his charity; to minstrels he offered golden lotuses and to their wives chains of gold; well aware of the instability of earthly life, he still enjoyed toddy poured out by women (Puram.361:8,9,19,20). Ilañcēral Irumporai was hailed by Peruṅkunrūr Kiḷār as a noble lord with armies never depleted by the foes, a good reputation and neverdiminishing wealth acquired by conquering enemy lands, which he gave to poets who sang his praise (Pati.82:12-16). The maid said to the hero: "Lord! On account of your coming, gossip has arisen in our village, boisterous as the booming of the storks in the sea-front of Puraiyar belonging to bounteous Periyān who charmed poets and singer with his munificence (Akam.100:11-14).

2. *Pāṇar mutaliyōr* (Minstrels)

Nannan gave away indiscriminately the ornaments surrendered by his powerful enemies after battle to poor minstrels who went to him as suppliants, with their kinsfolk (Akam.349:4-6).

Pāṭuvār - 1. *Pukalvār* (Persons who praise others)

Kaṭuvan Iḷaveyinanār adored Lord Tirumāl thus: "Holy seers and Dēvas sing your praise hailing you as the One who manifested as the great Boar to lift up with your horns the earth-maiden submerged in the sea, and as the great cob-swan who dried up the deluge caused by rain with your mighty wings! I shall also adore you likewise" (Pari.3:24-30).

2. *Pāṭupavar* (Singers)

A boisterous uproar arose as the echoes of Parankunram mingled with the beat of the singers keeping time, and the beat of the music for the dancers (Pari.8:108-110).

Pāṭuvi - *Pukalkinraṇaḷ* (Boastful woman)

The angry heroine on seeing a new bracelet on the hand of her son said to her maid: "Perhaps, that boastful woman, my lord's paramour, singing the praise of her own beauty, gave you this jewel" (Kali.84:33-34).

Pāṭuvōr - 1. *Uraippōr* (Speakers)

Āvūr Mūlaṅkiḷar said to Cōḷan kuḷamurattatuṇṇiya Killivaḷavan: "Puissant monarch! May it be given to us to see you, resplendent and easy of access as today, so that those who speak disparaging you may bow their heads in shame while those who speak your praise may become bright and prosperous" (Puram.40:6,7).

2. *Pukalvōr* (Person praising another)

The poet Kaṭuvan ḷaveyinaṇār adored Lord Tirumāl thus: "Lord! We shall praise Thee in the same way as seers and Devas do" (Pari.3:28).

Pāṇ - 1. *Pāṇar* (Minstrels)

Uraiṇūr mutukaṇṇan Cāttanār blessed Cōḷan Nalaṅkiḷi thus: "May the minstrels and their kinsfolk assembled in your court, sport bright wreaths of gold on their dark heads; after their departure, may your chest bedaubed with sandal-paste, be embraced by women's arms" (Puram.29:5-6). Maturaik Kumaraṇār hailed Tōyan Māran, the Lord of Iruntaiyūr, as one who was a foe to the hunger of the minstrels, and as one with a blameless strong body marked by martial sword-wounds, like a

medicinal tree bearing marks of the cuts made on its bark (Puram.180:6,7). Settlements of the minstrels' families surrounded by groves were seen at every water-front of the river Vaikai, covered by *kōṇiku* and other flowers, making the running stream look like a garland (Matu.342). The maid refusing admittance to the hero said thus: "Instead of coming to my lady's mansion, you went to the house of your paramour, accompanied by your minstrel-companion and other friends to the sound of drums, (Akam.346:2-4). The maid angrily said to the hero's companion: "Chief of minstrels! Instead of accompanying your master to the hetaera's house, you stand here holding on to the roof of our kitchen like a big tusker waiting for alms in Ūṇūr of Talumpan" (Nar.300:8-10). Charmed by the lily-like eyes of the heroine which took on the colour of *naravam* flowers when she quaffed toddy, the hero sang her praise variously like the minstrels; on hearing it, a certain woman grew enamoured of him, at which his own lady-love began to sulk with him (Pari.7:65-67).

2. *Pāṇmailpāṇtoḷil* (Minstrel's profession)

The heroine coaxed her son to eat a little milk as the share of his father who enjoyed the favours of the hetaerae pandered to him by his companion, who used his profession of minstrelsy to angle for such women (Kali.85:21-23).

Pāṇṭaraṅkaṇṇānār - *Pulavar* (A poet)

In the only poem by him, in Purananuru(16) this poet eulogises the war-like prowess of a certain chieftain and his fierce tuskers, comparing his shields to clouds and the fire burning the enemy territories to the sun's ruddy colour.

Pāṇṭi - 1. Erutu pūṇṭa vaṇṭi (Bullock-cart)

Women adorned themselves with girdles before sporting in the river Vaikai. Carrying syringes filled with coloured water and sandal-paste mixed with fragrant rose-water, they wended their way towards the river, riding on horses, mules, she-elephants and in palanquins and carts drawn by bullocks or horses (Pari.10:15-17).

2. Erutu (Bullock)

People of Maturai woken up by the sound of the waters flowing in the channels, hastened to bathe in the river Vaikai; in their hurry, they yoked the chariot-horses to carts and bullocks to chariots; elephants were adorned with horses' saddles, instead of their regular ornaments; women wore mens' wreaths and men, womens' garlands (Pari.20:16-18).

Pāṇṭiyam - Uḷavu (Agriculture)

The maid said to the hero: "Lord! Do not be afraid of the malicious gossip of others; graciously make proper arrangements for marrying my lady forthwith so that her charms may increase more than the wealth earned by a prosperous agriculturist" (Kali.136:19-20).

Pāṇṭiyar - Pāṇṭiya Vēntar (Pantiya monarchs)

The heroine's smile was bright like the pearls of Kor_kai sea- front of the Pāṇṭiya monarch unswerving from the righteous path and valiant in war with his white-tusked elephants given as tribute by the kings of Vēṅkata mountain in the north (Akam.27:6- 10).

Pāṇṭiyan - Pāṇṭiya Vēntan (Pāṇṭiya monarch)

Kor_kai sea-front belonged to the Pāṇṭiya monarch victorious in battle, with his elephants adorned with lovely forehead-pieces of gold, and well-trained in warfare (Akam.201:1-4).

Pāṇṭiyan Arivuṭainampi - Pāṇṭiya Vēntan (A Pāṇṭiya king)

This king with the given name of Arivuṭainampi was advised by Picirāntaiyār in Puram (184) about the danger to a king surrounded by flatterers who exploited with cruel taxes, the wealth of his people. But Arivuṭainampi was also a poet in his own right, with four poems to his credit. In Puram (199), he speaks of the incomparable delight afforded by children to their parents, without whom life becomes meaningless. In Akaṇānūru(29), the maid urges the hero waiting by the wall outside to expedite his marriage with the heroine. In Kuṟuntokai (230) the maid recommends the hero unto the favour of the heroine. In Naṟṟinai (15) the maid meets the hero and urges him to arrange for his marriage with her mistress, pointing out her suffering owing to the malicious gossip of others.

Pāṇṭiyan Āriyappatai Kaṭanta Netuṇṇeliyan - Pāṇṭiya Vēntan (A Pāṇṭiya king)

His given name is Netuṇṇeliyan: there is no mention anywhere of his having vanquished any Aryan army. In a fine poem to his credit Puram (183), he has brought out the importance of learning and its advantages. Even a mother would esteem only the most learned among her sons. A king would emulate only the wisest son in a family regardless of his age; a learned and wise man, whatever his birth, would be respected by even persons of high castes.

Pāṇṭiyan Ilāvantikaip palli tuṇṇiya Nanmāran - Pāṇṭiya Vēntan (A Pāṇṭiya king)

His given name being Nanmāran this Pāṇṭiya monarch, died at Ilāvantikaippalli and hence the honorific prefix before his name. The poems of Maturai Marutaṇiḷāṇāṇār (Puram.35) Nak-

kīraṇār (Puram.56), Kāviriṇṇū paṭṭinattuk Kāriṇṇanār (Puram.198), speaks about this Pāṇṭiya king. Nakkīrar alone eulogises him (in Puram.56), unreservedly, comparing him to the blue-throated Lord Civa in his rage, to Lord Balarāma, the white One, in his strength, and Lord Tirumāl in his fame. But the poems of the other four poets, refer indirectly to his want of righteousness and charity. Marutaṇṇanākanār in (Puram.55) while referring to him as the greatest among the three monarchs, even like the eye on the forehead of Lord Civa, speaks about the need for righteous administration by a good king, combining valour, gentleness and charity in himself, thereby suggesting a certain want in him in regard to these noble qualities. Both Āvūr Mūlaṇkīlar and Pēricāṭtanār in their poems, have indirectly admonished him for his tardiness in giving gifts to poets, while apparently praising his valiancy in war and his great wealth which remained undiminished through generations as it was not given away to suppliants and bards by either his forebears or his own sons.

Pāṇṭiyan Ēnāti Netuṅkaṇṇanar - Pulavar (Poet)

With the given name Netuṅkaṇṇanār, this poet had been honoured with the title of 'Ēnāti' given to military leaders by the Pāṇṭiya king. He is the author of two poems, Akananuru (373) and Kuruntokai (150). In the first, the hero speaks to his heart half-way across the desert-tract, thinking sadly about the distress of the sleepless heroine like a besieged king in a fort about to be destroyed by the many enemy kings. In the Kuruntokai poem, the hero replies to his brahmin-companion, who had chastised him, asking him if in all his scriptural learning, he had come across any medicine that could bring together separated lovers.

Pāṇṭiyan Karuṅkai oḻvāt perumpayar Valuti - Pāṇṭiya vēntan (A Pāṇṭiya king)

See Karuṅkai oḻvāt perumpeyar Valuti.

Pāṇṭiyan Kānappērtanta Ukkirapperuvaluti - Pāṇṭiya vēntan (A Pāṇṭiya King)

Also known as Kānappēreyil kaṭanta Ukkirapperuvaluti. (Puram.367). See Kānappēreyil kaṭanta Ukkirapperuvaluti.

Pāṇṭiyan Kānappēreyil tanta Ukkirapperuvaluti - Pāṇṭiya Vēntan (A Pāṇṭiya king)

Also known as Kānappēreyil kaṭanta Ukkirapperuvaluti (Akam.26). See Kānappēreyil Kaṭanta Ukkirapperuvaluti.

Pāṇṭiyan Kīraṇcāṭtan - Kurunila mannan (A petty chieftain)

Cāṭtan, son of Kīraṇ, though not a crowned monarch, as he was a chieftain under the Pāṇṭiya ruler, he was called Pāṇṭiyan Kīraṇcāṭtanār. Āvūr Mūlaṇkīlar in his poem in Purananuru (178), has eulogised his noble hospitality in entertaining visitors whom he forced to eat along with him, and his great valiancy in war.

Pāṇṭiyan Kūṭakārattut tuṇciya māran Valuti - Pāṇṭiya vēntan (A Pāṇṭiya king)

His given name being Māran Valuti the honorific Kūṭakārattut tuṇciya was prefixed to his name as he died at Kūṭakāram. Āiyūr Muṭavanār (Puram.51) and Marutaṇṇanākanār (Puram.52) have both eulogised his fierce valour in battle. Kings who submitted to his power, fierce as the elemental wind, water and fire, could alone live in peace and free from fear. Others who did not, had to be pitied like winged ants that lived only for a single day (Puram.51). Pitiable indeed were the kings of the north, vanquished by Valuti fierce as a

hungry tiger, while their territories became jungles (Puram.52).

Pāṇṭiyan Cittiramātattut tuṇṇiya Nanmāran

Pāṇṭiya vēntan (A Pāṇṭiya king)

His given name being Nanmāran, the honorific Cittiramātattut tuṇṇiya, was prefixed to his name as he died at Cittiramāṭam. Maturaik kūlalvāṇikan Cāttanār in Puram (59) eulogises his noble virtues; he was gracious to all; he never uttered falsehood; to his foes he was scorching like the Sun, while to close friends, he was cool as the moon.

Pāṇṭiyan Talaiyālaṅkānattuc ceruvenra Netuṇṇceliyan - *Pāṇṭiya vēntan* (A Pāṇṭiya Manarch)

See Talaiyālaṅkānattuc ceruvenra Netuṇṇceliyan.

Pāṇṭiyan Netuṇṇceliyan - *Pāṇṭiya vēntan* (A Pāṇṭiya monarch)

See Talaiyālaṅkānttuc ceruvenra Pāṇṭiyan Netuṇṇceliyan.

Pāṇṭiyan palyākacālai mutukuṭumip Peruvaluti - *Pāṇṭiya vēntan* (A Pāṇṭiya monarch)

His given name was Kuṭumi. He acquired the honorific prefixed indicating the many sacrifices performed by him and his age. Māṅkuṭi Marutanār, cites him as a noble example to be followed by Pāṇṭiyan Netuṇṇceliyan, in performing holy sacrifices (Matu.759,760). Kārikkīlar (Puram.4) blesses this great monarch, who ruled over vast territories with an impartial administration, giving rich ornaments to solicitors and suppliants; his canopy of state would bow when circumambulating the temple of the three-eyed Lord Civa, and his crowned head before learned brahmins; he did not boast about his conquests over his foes; he was ever bounteous in his charity. Netṭimaiyār

praises his noble nature as he began any fight only after cows and brahmins and women and the sick in the enemy countries reached places of safety (Puram.9); He gave away golden lotuses to minstrels from the booty seized from enemy kings (Puram.12). The same poet wonders if his victories in war were more numerous than the sacrifices he performed (Puram.15).

Pāṇṭiyan pannāṭu Tantān - *Pāṇṭiya vēntan* (Pāṇṭiya monarch)

See Pannāṭu tanta Pāṇṭiyan Māranvaluti'.

Pāṇṭiyan Māraṇan - *Kurunila mannan* (A petty chieftain)

Vaṭaneṭuntattanār referred to Nālaikkilāvan as Pāṇṭiya Maravan with well-wrought ornaments. See Nālaikkilāvan Nākan. (Puram.179:5).

Pāṇṭiyan Māran Valuti - *Pāṇṭiya vēntan* (A pāṇṭiya king)

With the given name Peruvaluti, the Pāṇṭiya king died in Veḷḷiyampalam at Maturai and hence the honorific prefix before his name. Poet Kārikkāṇṇanar, blesses him and Cōlan Kurāppalli tuṇṇiya Peruntirumāvaḷavan when they were seated together in amity. The Pāṇṭiya ruler came of a reputed line of kings known for their youthful valour, ruling from the Tamil city of Maturai with its triple drums, and famous for the sandal from Potiyil mountain and pearls from the sea.

Pāṇṭil - 1. *Kiṇṇi* (Bowl)

Auvaiyār praising Pokuṭṭeḷṇi's war-like prowess said: "His sword became misshapen as it pierced through the flesh of his foes; his spears became battered, their parts coming loose in the fight; his elephants lost the metal-

bands covering their tusks; the hooves of his steeds were stained with the heart's blood of his enemies; with his bowl-shaped shield looking round like an anklet, none could survive who opposed him in battle" (Puram.67:14-16).

2. *Erutu* (Bull)

Kapilar said of Celvak kaṭuṅkō Vāliyātan that he would order his servants to give to player-minstrels, horses and bulls, even as he saw them approaching the walls (Pati.64:10).

3. *Vaṭṭattōl* (Circular piece of hide)

Aricil Kilār said to Peruñcēral Irumporai: "As you performed holy sacrifices, wearing a circular piece of well-cleansed deer skin inlaid round its edge with pearls and jewels your radiant queen gave birth to a remarkable son" (Pati.74:10-12).

4. *Pakkarai* (Saddle)

The great warrior from his prancing steed with a round saddle studded with gems like the star-spangled sky, threw his spear at the enemy (Pati.90:34-26).

5. *Vaṭṭakkaṭṭil* (Circular cot)

The queen's magnificent cot stood on sturdy legs with rounded knobs resembling women's breasts, their middle shaped like garlic (Netu.120-123).

6. *Kaṇcatāḷam* (Cymbals)

In Kaḷāar water-front Atti danced before Karikālvalavan on the banks of the river Kāviri to the sound of a pair of cymbals (Akam.376:8-10).

7. *Vaṭṭakkannāṭi* (Round piece of glass)

The cold dewy season came while the mizzle

fell like fluffs of ginned cotton and the bean-flowers unfolded and the herons boomed; in the bush the *pakanrai* bloomed white like the round pieces of glass fixed to a shield (Akam.217: 7-9).

9. *Vellivaṭṭil* (Silver bowl)

In the early dewy season the *pakanrai* with spear-like outer petals blossomed bright like silver bowls (Nar.86:3).

10. *Kutirai pūṭṭiya tēr* (Chariot drawn by a horse)

The hero said to himself: "Heart! It may be easy for you to cross the wilderness; but I cannot leave from the presence of my beloved with tresses dark as the fine sand in Aricilār river running round Ampar town belonging to the war-like Killi who fought with his enemies with tuskers and chariots drawn by horses, while the vultures feasted on the dead" (Nar.141:7-9).

11. *Vaṭṭam* (Circle)

The maid said to the hero: "Lord! If you leave my lady with bright bangles and soft arms and waist adorned with circular coins of gold strung together, it will be difficult to recover the lost beauty of her forehead" (Aink.310).

12. *Kāṭṭilakku* (Lamp with a stem)

The mother of the chieftain's son, became verily the light of the house, bright as the flame of a stemmed-lamp (Aink.405:1,2).

13. *Tāḷam* (Small cymbals for keeping time)

At Irūṅkuṇṇam, the sound of the drums was heard along with the vocal music in tune with the flutes, and the small cymbals for keeping time, while the *kuyils* warbled and the peacocks

called, the jasmine bloomed and the *kurukkatti* vine shed its leaves (Pari.15:40-44).

Pāṇṭil Vilakku - *Kāl vilakku* (Standard lamp with a stem)

Paraṇar said that the greatness of Kaṭalpirak-kōṭṭiya Ceṇkuttuvan, victorious over his foes, could not be measured; he gave tuskers to solicitors; in his cities, where flags fluttered like cascades from a hill, minstrel's wives danced in the light of the bright lamps with stem (Pat.47:2-4). The king going round the war-camp, saw with concern the wounds of his soldiers, by the light of the stemmed-lamp held up by the army-captain, while the cold north-wind blew (Netu.174-176).

Pāṇ makaḷ - 1. *Virali* (Female dancer)

Kākaippāṭiniyār Nacellaiyār invited the female dancer, to go with her to Ātukōṭpāṭṭuc-cēralātan who would surely reward them with fine gifts, from the booty plundered by him in victorious war-fare (Pati.60:2-4).

2. *Paratavappen* (A woman of the *pāṇar* caste/fishwoman)

In the prosperous village, the fish-woman obtained big pearls and fine jewels instead of superiour paddy, in exchange for the scabbard-fish sold by her (Akam.126:8-10). In the fertile village the fish-woman got much paddy in exchange for some fish (Aink.49:1,2).

Pāṇmakan - *Pāṇan* / *Icaivallān* (Minstrel-singer)

The minstrel's wife who sang the praise of the king's valour obtained ornaments as gifts; the minstrel, expert in singing, obtained golden lotuses strung together in silver strand (Puram.11:14,15). The sulking heroine said to the hero: "Lord! I wonder how many women,

your false minstrel is going to ruin with his lies" (Aink.49:3).

2. *Paratava makan* (Fisherman)

The scabbard-fish that escaped after swallowing the bait cast into the pond by the expert fisherman, grew frightened of the shadow of the rat-tan vine on the bank as it swayed in the wind (Peru.283-285).

Pāṇa - *Pāṇanē* (Vocative for minstrel)

Kōvūrkiḷar siad: "O minstrel! What are you doing here, with your lean and hungry kinsfolk, hating your *yāl* itself for want of patrons! Go to Nalaṅkiḷi at Uraiṇūr who will give you rich gifts" (Puram.68:1-4). Poet Vīrai Vēliyanār said: "Oh minstrel! Stay in the house of the chieftain of this village, where you and your kinsfolk will get the roasted meat of *āral* fish along with that of the partridge and the jungle-fowl caught while they were eating the millet kept for drying in the courtyard" (Puram.320:11-15). A bard guiding another to the patron Iṇtirayan said: "Oh weary minstrel! With your *yāl* with well-twisted strings resembling golden wires, you go in search of patrons like birds seeking fruit-trees! You must go to Iṇtirayan to relieve your distress" (Peru.18-21). The maid said: "Oh minstrel! Look at the happy sight of my lady, no longer in the sulks, hugging your master who lies on the cot in the midnight embracing his son" (Kuru.359:1,2). The heroine said: "Oh minstrel! My garments are stained with ghee and the dust of cooking; my arms too smell of milk after suckling my infant; I am not fit company for your lord who is keen on going to his paramour's houses in his chariot; you need not waste your time here, playing your sweet *yāl*, expert though you may be; take your master also with you" (Nar.380:

7-9). The heroine sadly said: "O minstrel! What shall I do now, as my arms have begun to lose their charms at the departure of your master lord of the coast" (Aink.133:1,2). The hero said: "O minstrel, my friend! Tell me what my lady of the flower-like eyes said, so that I can draw cheer from it, as the cold north wind mocks at me here, separated from my beloved by many intervening tracts" (Aink.479).

Pāṇar - 1. *Yālppānar* / *Icaivallār* (Musicians / minstrels with yals)

Netṭimaiyār indirectly praised Palyākacālai mutukūṭumip Peruvaluti for his gifts of golden lotus, to minstrels with their yals, and of elephants and chariots to poets (Puram.12:1,2). Kopperuñcōlan reigning from Uraiyūr chased away the hunger of the suffering minstrels and their kinsfolk, in the Cōla country (Puram. 212:5,6). Kāppiyārṛukkāppiyanār blessed Narmuṭiccēral that he might live for others, sharing his wealth with the solicitors of gifts and the minstrels in his court (Pati.38:8-10). The king of Maturai welcomed the minstrels, their wives, poets and bards and gave to all suppliants and their kinsfolk tall chariots and elephants (Matu.748-750). It dawned with the fragrance of flowers after the rain had poured at night with the sweet sound of the well-wrought strings of a minstrel's yāl (Akam.374:6,7). The hero declared that the only worthwhile day of his life would be the day on which he could slumber in the arms of his beloved with forehead redolent of the jasmine blooming in the yard after it had rained with the sound of the *Paṭumalaippālai* mode sung by the minstrel upon his yāl (Kuru.323:1,2). In the waterfront the right-spiralled conch sounded like the youthful music of a young minstrel on his yāl (Nar.172:6,7). The minstrel-companion of the

hero said to him: "Lord! As you did not favour your beloved with your love, enen after you heard about her tearful distress, you are no longer my master; nor am I your minstrel!" (Aink.480:1,2). At Parankunram, on one side the yāl-music of the minstrel rose, alternating with the humming of the bees; so also, the flute and the beetle, the drum and the cascade, dancing women and the swaying lianas, the songs of women and the calls of peacocks, alternated with each other (Pari.17:8-10).

2. *Paraiyaṛaivār* (Drummers)

In the wilderness, the branches of the cassia tree swaying in the wind, shook down their ripe pods on the rock below, making drummers mistake them to be their drum sticks (Nar.46:5-7).

Pāṇan - *Pāṇvallān* (Expert in music)

The expert musician honoured by Vaiyāvikkōperumpēkan wore a lotus made of virgin gold (Puram.141:1,2). A certain minstrel companion, expert in music who pandered his master with new hetaerae, when charged by an angry cow in the street, dropped his yāl in fright and ran into the heroine's house by mistake (Akam.56:8-12). The hero came along the street where his paramours resided accompanied by his minstrel whose small yāl sounded sweetly like the hum of bees (Nar.30:2-4). The heroine said to the hero: "Lord! My maids know well that you utter falsehoods glibly like your minstrel-companion" (Aink.47:3-6). The sulking heroine said to the hero: "You may ask your minstrel-companion to fetch all your paramours to your side, and enjoy their company, lest they should suffer in your absence" (Kali.95:29-31).

2. *Kurunila mannan* (Petty chieftain)

Pāṇan armed with a long spear, who never retreated before his enemies went into fastnesses of his foes and seized their herds of cattle; his land was rich with plenteous food as during festive occasions (Akam.113:9-11). The grieving heroine sadly said to her maid that the hero parting from her, had gone across the hot wilderness through the territory of Pāṇan of the mighty spear in the north (Akam.325:1, 16-21). War-like Kanaiyan grew ashamed on seeing the fall of his friend Ariyapporunan of the drum-like arms, at the mighty hands of Pāṇan expert in wrestling (Akam.386:3-8).

Pāṇa - *Yālpṇāṇē* (Vocative for minstrel with *yāl*)

The heroine said "O minstrel decked with golden ornaments! I have come to know about my lord's liaison with his dark-eyed paramours from the marks of their nails on his body; your song in the *naivaḷam* mode only proves your falsehood" (Pri.18:20-22).

Pāṇātu - *Pāṇan nātu* (The land of Pāṇan)

In the land of Pāṇan rich in cattle, the pug-mark of a tiger over the mark made by an elephant's foot as it came to drink the little water in a hollow beside a well, looked like the impressions made by a player-minstrel's fingers upon a drum-head (Akam.155:6-8).

Pāṇi - 1. *Ōcai* (Sound)

Pakkuṭukkai Nankaṇiyār sang thus about the nature of this world: "While from one house funeral drums beat, from another came the joyous sound of wedding drums; this world is full of misery; so wise people should do only what is good" (Puram.194:1,2). From the hill came alternating echoes of the sound of women

pounding corn in a hamlet and the hoots of owls from the slope (Akam.9:12). The heroine said to her companion: "Friend! The billows of the sea sounding like drum-beat roll about like wounded men; still the night has not passed and the sun has not yet appeared" (Nar.378:1-3).

2. *Tāḷam* (Tune/Beat of music)

In the fertile *neytal* land, the stork slumbered on the hayrick after preying in the pond nearby; the farmers after reaping the paddy in the field and quaffing toddy from water-lily cups, danced to the tuneful beat of the waves of the sea (Puram.209:4-6). In the court of Karikāṇ-peruvalattān, bards sated with roasted meat, imbibed toddy and then ate various kinds of cakes, while the minstrel's wives with small *yals*, danced keeping time with the sound of drums (Poru.109-110). The minstrels were guided to go the lord of Kiṭāṅkil where he would get roasted *kuḷal* fish as food from fishermen's houses, while their woman danced in tune with the music of the flute (Ciru.162-163). Many-speared Eḷini, a mighty warrior, had horses with various gaits whose stepping was in tune with the sound of balls repeatedly beaten by the players (Akam.105:9). The heroine's forehead was redolent with the fragrance of the wild-jasmine, and blue-lily flowering in the pool in *Arāḷaikunram* whose chieftain fostered minstrels playing upon their drums in tune with the music (Kuru.59:1,2). The poet adored Lord Civa thus: "Lord! As you dance the *kapalam* dance, wearing a tiger-skin, and holding a severed head in your hand the cassia wreath adorning your arms, will Goddess Umai of the jasmine-smile provide the proper beat for the music?" (Kali.1:12,13). At Parankunram, while the peacocks danced with

wide-spread wings, the bees hummed like flute-music; the sounding cataract made noise like that of a drum (Pari.21:36).

3. *Kalattalavu* (Proper time)

The bard hailed the chieftain Muvan as one who had a hill-like chest like that of Lord Murukan, to embrace which women longed, waiting eagerly for a proper time (Puram.209:17). The passion of love is neither an affliction nor a disease; it manifests itself, at the proper time in young people who delight in it (Kuru.136:4,11).

4. *Kaiccaratu* (Glove)

As the millet and panicum had been given away to suppliants, the house-wife would give her guests seed-corn cooked as food. Her husband ate only this fare even when his king visited him with warriors wearing gloves made of the skin of a monitor-lizard (Puram.333:14-16).

5. *Icappattu* (Lyric)

The bard said: "How can we free ourselves from this poverty by singing the blameless lyric to the beat of the clear-toned *tatari* drum at the gate of a miserly monarch? Let us seek other means of relieving the distress of our hearts" (Puram.381:13,14). At Parankunram there arose a great noise with the musical singing of the minstrels, the beat of the dancers and echoes from the hill, while women stood before the Lord praying, for freshes in the river Vaikai; for the victory of their husbands; they prayed that they might conceive children in their wombs, and that their husbands might earn much wealth (Pari.8:108-110).

6. *Tāḷṭtal* (Waiting)

The maid said to the hero's companion: "The lord of the coast repeatedly visited us while his chariot stood waiting for him; he came, despite the sharks in his path, and the malicious gossip of the village women" (Akam.50:3-5).

7. *Icai* (Music)

The hero said to his heart: "While today we are with our beloved full of grace, innocence and gentleness and melting speech, tomorrow we shall perhaps be in some hamlet in the wild tract, thinking of her charms, as the wind blows tunelessly though the holes made by the beetle in the bamboo, sounding like cowherd's flute-music" (Akam.225:7-9).

8. *Kai* (Hand)

In the wood after it had ceased to rain, the flock of sheep stood in obedience to the whistle of the shepherd as he stood with a bundle of his mat and scrip on his back along with vessels suspended from a hoop held from his hand (Nar.142:1-3).

Pāṭti - 1. *Ciruvayal* (Patch of field/ground)

The *neytal* blooming in the sugar-cane patch tempting the buffalo-herd, stopped it from going elsewhere for grazing. (Pati.13:2-4). The water-lily blooming in the patch of sugarcane relieved the hunger of the honey-bees (Aink.65:1,2).

2. *Pakuppu* (Cleaving)

The sharp stones cleft at the top pierced the toes of the way-farers in the wilderness (Akam.5:13).

Pāṭam - *Aṭi* (Foot)

The devotee said: "O heart! With never-

decreasing zeal, worship joyously the divine feet of the twelve-handed Lord Murukan at Tirupparankunram, chanting the hymn Tirumurukarruppatai as your offering" (Muru. Ve.9:1).

Pātiri - Oruvakai Maram (Trumpet-flower tree)

The minstrel was directed by Kārikkilār to go with his sweet smiling wife, with bright forehead and tresses redolent of the trumpet-flower to Kuḷamurrattut tuñciya Kiḷlivalavan, where he would surely be rewarded with much wealth (Puram.70:13,14). Among the flowers culled and heaped by the heroine and her maid, trumpet-flower was also one (Kuri.74). The hero said: "My beloved adorned with the bright trumpet-flowers, wild jasmine and *veṇkaṭampu* flowers grew shy, when I asked her to walk ahead of me with radiant anklets and jingling bracelets" (Akam.3261:1,2). The heroine's tresses were adorned with a wreath of five-petalled trumpet flowers interspersed with dark-vined wild jasmine (Nar.52:1,2). The *kuyil* warbled joyously welcoming the early mid-summer season, on seeing the trumpet-flowers blossoming from the lovely branches of the tree, though the hero had not yet returned (Aink.346:2,3).

Pāntaṭpaṭā ar - Pāmpucceṭi (Clump of a certain plant)

The wild tract with the *pāntal* bush was fearful even by day, with the tusker trying to drag to safety its young calf about to be carried away by the rapids after the downpour, while the cow-elephant trumpeted in fear (Akam.68:19,20).

Pāntal - Perumpāmpu (Python)

The maid said to the foster-mother: "My mistress cries whenever she thinks of the haz-

ardous mountain-paths haunted by the tiger and the leopard, the bear and the elephant, the crocodile and the python" Thus she revealed the true love of the heroine for the hero (Kuru.259). In *mullai* land, the echoes were heard from the hills of the cow-elephant's fearful trumpeting when its mate, the tusker was caught in a python's mouth (Nar.14:8).

Pāmpu - Aravu (Snake / serpent)

The Lord God destroyed the triple forts of the demons with a matchless arrow shot from a mountain-bow with the great-snake as the bow-string (Puram.55:1,2). The minstrel's *yāl* with its stem and with strings that could be tightened or loosened, looked like a snake twining itself round the hand of a black monkey that tried to seize it (Ciru.221,222). In the prosperous settlement, the sheaves of paddy reaped by the farmers were heaped up and subjected to treading by the bulls; the winnowed grains were piled up in the shade of the *marutam* tree where snakes dwelt (Peru.232). Evening came on with the pomp and circumstance of a king's army on the move, while the sun set, the herds of deer ruminating under the shade, cows lowing at the thought of their calves, the serpent spitting out its gem, the herdsmen playing on the flutes, women lighting lamps in their houses, and the birds chirruping in the trees (Kuri.220-222). The track in the wilderness marked by anthills into which the bear with curved fingers dug for grub, killing the snakes within (Akam.88:12,13). The *neytal* bloom severed by the chariot-wheels as the horse passed across the salt-pans, looked like the raised hood of a snake (Akam.160:13,14). The pregnant rain-cloud was accompanied by fierce wind and thunder that destroyed the snake in the hill-side (Kuru.158:1,2). The rains

poured heavily, accompanied by thunder which reverberated from the hill-side, and cut the snakes to pieces (nar.51:2,3). The heroine said: "O hare in the moon! If you do not help me by revealing the whereabouts of my husband, I shall send hunters and their hounds to seize you; I shall make the serpent devour the moon where you dwell!" (Kali.144:21,22). The poet adoring Lord Tirumal said: "Lord! of your flags, the palmyrah, the plough, the elephant and the Garudan, it is the Garuda flag which is the loftiest; the belt, bracelet, wreath, neck-band, and crest of the great Bird are all snakes; its wings are covered by snakes, its food is also the snake" (Pari.4:43,48).

Pāy - Marakkala virippu (Sail - cloth)

The big vessel entered the estuary at Pukar-on-sea, without furling its sails or unloading its cargo (Puram.30:10,11).

2. Paṭukkai virippu (Mat)

Vēmparruṅk Kumaranār asked the attendant to give the happy warrior lying in the courtyard after entertaining bards and others, a mat of a deer-skin as bed to sleep upon (Puram.317:2-4).

3. Paytal (Leaping)

In the jungle, the tiger-cub leapt at the thirsty elephant that stretched its trunk into the pool and bit it (Akam.328:8,9).

Pāykkunar - Celuttunar (Persons who drove something)

People going to the river Vaikai mounted gentle-gaited horses, she-elephants and swift steeds and tuskers; some hurried to the river-bank, driving their goāds into the sides of their chariot horses to make them gallop (Pari.12:28,29).

Paytal - 1. Vettutal (Cutting)

Though the sound of the axes cutting down the trees in the defensive forest, was heard in the king's palace under the fort, he did not come out to fight with the besieging army^l of Kilivalavan (Puram.36:7-10).

2. Parattal (Spreading)

As the fire fed by the wind spread to the hill-slope, the sound of bamboo-joints bursting, made the herds of the antlered stags flee from the place (Akam.47:5,6). In Nilal belonging to one Evvi, grey-haired elders made peace between the fishermen and the farmers who quarrelled with each other, when the dust from the threshing floor as paddy was being winnowed, spread upon the salt-pans nearby (Akam.366:4-6).

3. Kuttutal (Piercing)

As the strong spear thrown at it pierced its body, the wounded tusker suffering from pain, forgot its mate (Mul.68).

4. Kutittal (Leaping)

As the male monkey leapt upon the bamboo, its grains falling upon the hot rock below got parched at once with a sizzling sound (Akam.267:9,10).

5. Kuttutal (Attacking)

The hero said to himself: "My beloved is in her village, whereas I am in this noisy war-camp, resounding with the clangour of the bells of the elephants with their tusks blunted while attacking the gates of the enemy forts, and the beating of the war-drums (Akam.24:10-12).

Payma - Kutirai (War-horse)

Perunkunrur Kilar hailed Ilanceral Irumpōrai as

a valiant monarch whose spear was a terror to his enemies as he fought from his galloping war-horse adorned with gemmed saddles, and waving plume (Pati.90:35,36).

Pāymān - *Kutirai* (Horse)

The hero said to the heroine: "It is cruel of you to harass me with a sickness that is more painful than the arrow of the Pantiya king riding on his chariot drawn by galloping horses" (Kali.57:13-14).

Pāyam - *Punarccli/viruppam* (Mating/desire)

The minstrel was guided to go the land of Tontaiman Iltirayan where he would get much toddy along with the fat meat of a male pig that had been fed on the flour of pounded rice and kept in a pit for many days without being allowed to mate with its sow (Peru.342-344). The maid revealed to the foster-mother the true love of the heroine for the hero thus: "We sported in the cascade flowing down the hill after the rains, chanting songs as we desired and bathing also in the pool till our eyes grew red and then we wrung our tresses dry" (Kuru.57-58).

Pāyal - 1. *Paṭukkai* (Bed/sleeping place)

Kumaṭṭūrk Kaṇṇanār said to Imaiyavarampan Neṭuñcēralātan: "Puissant Lord! Your chaste wife suffers sleeplessly as she lies on her bed alone as you are away in your war-camp; is not your chest alone the only pleasant bed for that gentle queen?" (Pati.15:14,18). Lord Murukan is adored by devotees as the divine child who was engendered upon a lotus-bed in the pleasant pool in the lofty Hīmālayan range (Pari.5:49). The heroine sadly said to her maid: "Friend! My lord who has gone to seek wealth, has not only forgotten sleep in the pleasant

night but also my sweet tresses which used to be his bed to slumber upon" (Kuru.254:5,6). The companion of the heroine said to the foster-mother: "Mother! my lady is desirous of slumbering upon the chest of the lord of the high hill from which the cataracts roll down" (Aink.205:3,4).

2. *Ōr malai* (A mountain)

Tiruttāmanār singing the praise of Cēramān Vañcan, lord of pāyal mountain, said that he graciously gave to suppliants and their kinsfolk venison cooked with rice (Puram.398:29,30).

3. *Tuyil* (Sleep)

Kumaṭṭūrk Kaṇṇanār said to Imaiyavarampan Neṭuñcēralātan that his patient queen who bore his absence at the war-camp during the day-time, suffered however during the nights after she had dreamt about her lord in her sleep (Pati.68:5). The buffalo in the fertile tract grazing the water lilies, slept in the shade of a jack-tree overgrown with pepper-vine upon a bed of wild jasmine after chewing the sweet cud, its back caressed by the turmeric leaves (Ciru.45,46). The hero said: "She of the spring-like complexion, took away my sleep and all my qualities; tell me, what sin have I committed to deserve this?" (Aink.176:1,4). As the sun set, the flowers folded themselves as for sleep, evening engendered a darkness as at the end of the acon when the earth would disappear into the sea (Kali.134:7,8). The distress of the heroine, anguished at the neglect of her lord who had deprived her of her sleep, disappeared like darkness before the sun as she embraced the chest of the returning hero like the Goddess Tirumakal on the chest of Lord Tirumāl (Kali.145:62,63).

Pār - 1. Nilam / Vannilam (Earth / hard ground)

The radiant spear of Lord Murukaṇ went into the sea surrounding the earth, and destroyed the might of the demon chief Cūrapanman (Muru. 45). The herds of cattle of the Koṇkars went noisily to drink the water from the deep pit dug by the strong-handed men in the hard ground with their pick-axes striking fire from the rocks (Akam.79:3,4).

2. Vanṭi neṭuñcaṭṭam (Long bar of a cart)

If the driver of a cart with long bar and wheels well-fixed, were to be efficient, the passage of the cart would be smooth and free from trouble (Puram.185:1,2). In the waterfront the stork laid its eggs on the disused cross-bar of a broken salt-cart left behind by salt-merchants on their way to sell the heaps of salt in the hilly regions (Nar.138:3,4).

3. Pārvai (Look)

The hen scared of the sharp look of the wild-cat in the hedge, was relieved of its fear on seeing its mate, the cock by the light of the small lamp of the woman spinning cotton thread (Puram.326:1,2).

4. Parumai (Stoutness)

In the fane of the village, the old and stout potter adorned with a *nocci* garland, called out to the deities and the crows to take the sacrificial offerings given by him (nar.293:1,2).

5. Karai (Shore)

After many years of service, the boat with a broken prow that had become useless was left on the water-front near the shore (Nar.315:1,2).

6. Maṇṭalam (Region)

The ancient line of the Pāṇṭiya kings with war-

drums, ruled over a fertile region known for its rich produce and pearls from the sea (Pari.5:3,4).

7. Pārai (Rock)

The fiery spear thrown by Lord Murukaṇ entered the sea, smashing the rocks therein and destroyed the demon chief Curapanman (Pari.5:1,2).

8. Ūr (Village)

Afraid of the villagers, some persons suppressed their exceeding passion that showed through their eyes; their condition was like that of drunken men who attempted to hide their inebriated state from the malicious gossip of the people of the village (Pari.10:66,67).

Pārkāppan - Pulavar (A poet)

The name of this poet is seen with variant readings such as Pārkāppan, Pārakāppan, Pārakāpan. In Kuṇṭokai 254, the only poem written by him, the heroine speaks to her maid who had counselled her to be patient during the separation from the hero. A fine description of the advent of the rainy season is found in this poem.

Pārttaval - Nōkkiyaval (Woman who saw something)

When the heroine angrily accused the hero that he must have had a liaison with a certain hetaera who looked at him possessively, the hero swore that he did not know anything about her at all (Pari.12:61,62).

Pārttōr - Kaṇṭōr (Persons who saw something)

A certain chieftain fell to the ground, his chest pierced by an enemy spear; when all those who saw his condition, praised his munificence in

giving a village to the leader of the suppliants, the dying hero bowed his head in modesty (Puram.285:12,13).

Pārppana Makalir - Antaṇap peṇṇir (Brahmin women)

As the sun set behind the western hills, in the evening brahmin women adorned themselves with wild jasmine (Nar.321:4).

Pārppana makan - Antaṇan (Brahmin youth)

The hero enquired of his youthful brahmin companion, with his *palas*-wood staff and water-vessel, if in his scriptural texts there was any means of bringing together separated lovers (Kuru.156:1,4).

Pārppana Makkaḷ - Antaṇar (Brahmin)

Nettīmaiyaṛ praised the nobility of Palyākacālai mutukuṭumip Peruvaḷuti and his adherence to the principles of righteous warfare; the monarch directed that cows, brahmins gentle as cows, women, sick persons and persons who had no children as yet, to go to places of safety before he began to attack (Puram.9:1-4).

Pārppani - Pārppanappen (Brahmin woman)

As requested by poet Pālaikkautamanār, who desired to go to heaven along with his wife, a noble brahmin woman, ten great sacrifices were performed by holy brahmins at the behest of Palyānai celkeḷu Kuṭṭuvan, at the end of which the poet and his wife disappeared from sight (Pati.pa.3).

Pārppār - Antaṇar (Brahmins)

The scriptures declare: "It is possible to expiate the sins of cowslaughter, foeticide and killing of brahmins; but there is no expiation for the sin of ingratitude" (Puram 34:1-3). Celyak

kaṭunkō Vāliyātan was praised thus by poet Kapilar: "Your head will not bow before any but brahmins; you do not fear any but your faithful friends; your chest will blossom only for women" (Pati.63:1,2). The maid said to the hero: "Our mother wished that Ātan Avini may live long, that his enemies might feed on grass after defeat, and that holy brahmins may chant their scriptures, but my lady's only wish is that the chest of the lord of the fields, may not become a common possession" (Aink.4:1-5). The hero said to the heroine: "Flowery eyed damsel! Do not be angry! I swear upon the grove on the bank of the Vaikai, upon the Parankunram hillside and upon the holy brahmins! This new odour is caused only by the wind flowing over the fruits and the flowers of Paraṅkunram" (Puram.8:51,52).

Pārppān - Antaṇan (Brahmin)

The young brahmin with fixed gait and a waist slim as purslane creeper, with just a few words stopped a war (Puram.305:2). In the war-camp bows were planted and quivers hung from them, like the saffron-coloured garments of holy brahmins, placed upon their trident staffs (Mul.37). The maid said that the farce of the old brahmin cripple at night with his exceeding passion, spoiled the tryst of the hero and the heroine (kali.65:28).

2. *Civan* (Lord Civa)

Lord Murukan was born out of the amorous union of Lord Civa, the green-eyed God who had consumed the sacrificial oblation, with Goddess Umai (Pari.5:27).

Pārppu - Kuṇcu / Kuṭṭi (Young one of bard or animal)

The group that had eaten the red sacrificial

fering of cooked rice would keep the young one of a tortoise in the shade of the *nōcci* tree to be eaten by it later (Poru.186). The female monkey chattered noisily with its tribe as its young one slipped from its embrace into the mountain-cleft, frightened by the trumpeting of the gravid she-elephant guarded by its mate, the tusker, when a tiger leapt upon it (Malai.311,312). As the stork flew from the backwaters covered by *neytal* flowers at the thought of its young fledgling left alone in its nest on the tiger-claw tree, the grove by the sea became desolate (Akam.240:1,3). In the hill-side it rained heavily while the black monkey with its young one shivered in the wood when the peacocks were calling (Kuru.249:1,2). As the day advanced into dusk, the flowers folded themselves; on the sea-shore the crab with its young ones went into its hole; birds with their young, flew to their nests in the trees (Nar.385:1,2). The heroine described the village of the hero as a cruel place where the heartless crocodile ate its own young ones, where in the pond the white flowers bloomed (Aink.41:1,2). Eventide came, with the birds thinking of their young ones in the nests, and the cows lowing to their calves as they entered the village-common, while the lorn women separated from their lovers, suffered as if their souls were leaving their bodies (Kali.11:8,9).

Pārppōr - Kānpōr (Persons who watch over something)

Salt-merchants kept watch over the long line of carts loaded with salt as they wended their way by the long tracks (Nar.354:8,9).

Pārval - Pārvai (Glance,look)

The crane had a sharp look that did not go

towards waterless dry places (Paṭi.21:27). The soft buds of wild jasmine bloomed like the sharp teeth of a jungle-cat looking at its prey (Akam.391:1,2). In the water-front, the crab scared of the hungry glance of the crane, scuttled into its hole under the root of the screw-pine, like a bull running away after cutting off its tethering rope (Kuru.117:1,2).

2. Araṇ (Fortification)

The war-camp of the Pāṇṭiya monarch, who collected tributes from those who submitted to him of their own accord and those whom he conquered, was so well-fortified that even vultures could not overfly them (Matu.229-231).

Pārvai - Kāṭci (Sight/vision)

The spear that pierced into the chest of Atiyamān went through the bowl of the minstrels and the outstretched hands of the suppliants, and ruining the eye-sight of their kinsfolk, stuck into the tongues of poets (Puram.235:11,12).

2. Pārvaimān (Decoy animal or bird)

Hunter-women offered their guests, on teak leaves, roast meat cooked with the grains powdered with a pestle on an earthen mortar under the shade of the wood-apple tree, where a decoy-deer had been tied (Peru.94-96). In the long track, the minstrel's *yāl*-music sounded together with the call of the *kaṇantuḷ* bird scared by the net of a hunter with a decoy bird in it (Nar.212:1,2).

Pāratam pātiya Peruntēvanar - Pulavar (A poet)

To distinguish him from other poets with the same name Peruntēvanār, this poet is referred to with a honorific prefix indicating that he had re-written Bharatam in Tamil. But that work is

not now available. P.N. adducing proper reasons, rejects the notion that "Bharata veppā" was composed by this Peruntevanar. Excepting for some quotations from his Bharatam used in the commentaries to Tolkāppiyam, the rest of his works are lost to us. This poet has composed the invocatory verses for five of the long poems of 'Ettuttokai'. Of these he has sung the praises of Lord Civaperumān in his invocations in Puranānūru, Akanānūru and Aiṅkuranūru, of Lord Murukan in Kuruntokai and Lord Tirumāl in Naṟṟinai.

Pāram - 1. Kuti curram (Family)

Vellaikkoti Nākanār said to Cōlan Kuḷamurattut tuñciya Kiḷḷivaḷavan; "If you foster the families of the ploughmen and thereby indirectly other subjects in your land, even your enemies would adore your feet" (Puram. 35:31,32). Kumaṭṭūrk Kaṇṇanār said that during the reign of Imaiavarampan Neṭuñcēralātan the country was free from hunger and disease; the families of corn-merchants were free from the fear of bandits; the rain fostered the families of the farmers" (Pati.13:23,24).

2. Parutti (Cotton)

In the track in the wilderness, the elephant raised dust by kicking the ground with its feet, which covered its body; it then cleansed itself with the water from the well overgrown with cotton plants (Nar.41:3,4).

3. Ōr ūr (A village)

The heroine's arms were beautiful like the fan-tail of the peacock in Pālī hillside beside Ēlil kunram of Nannan lord of Pāram, famous for his munificence and the strength of his spear that had vanquished Paṇṇan in battle (Akam.152:11,12). The hero said to himself;

"Heart! Do not worry; for our beloved lovely like the town Param guarded by Minili belongs to us" (Nar.265:4,5).

Pārattu - Pukal (Praise)

The heroine coaxed her son to drink her share of the milk listening to her words of praise. (Kali.85:32,33).

Pāri - Vaḷḷal Eluvaruḷ oruvan (One of the seven munificent patrons)

This famous chieftain known for his munificence, was lord of Parampu mountain and Parampu country comprising three hundred villages (Puram.110). He excelled in bounty even three great monarchs (Puram.119). He gave indiscriminately to all who came to him without examining their desert (Puram.106). The supreme example usually cited for his generosity is his leaving a chariot to a jasmine creeper that struggled for want of a support. Kapilar eulogises him for this great action in Purananuru (200,201), and also Nattattanār in Ciṟupāṇāruppaṭai (88-91). Solicitors of gifts obtained all the three hundred villages belonging to him. Poets with perfect speech sang only the glory of Pāri and no one else; only the rain fostered the world like him in equal measure (Puram.107). Once the three great kings Cēra, Cōla and Pāṇṇiya formed a league and defeated him either because of jealousy or because he refused to give his two daughters in marriage. Kapilar warned them of the difficulty of defeating Pāri; he might give away his kingdom if they asked him as suppliants (Puram.109,111). Poets like Nakkīrar, Auvaiyār, Peruñcittiranār have extolled his war-like prowess; but later by treachery he was slain by his enemies who took over his hill-tract. After his death Kapilar took under his wing his two young daughters

and requested ḷaviccikkō and Iruṅkōvēḷ to marry them; and both of them refused to do so. Kapilar entrusted the two maidens to some brahmins and gave up his life while fasting unto death (Puram.236). Purattinai Nannakanar and Mīlaikkantan also have sung the praise of Pari's country.

Pārimakaḷir - Pāriyin Peṇmakkaḷ (Daughters of Pāri)

Puram.(112) contains a lament of the two daughters of Pari a month after his death owing to the treachery of the three great kings; "A month ago on the full moon day we had our father with us and also our Paṇṇampu hill which none dared to touch; but to-day on this full moon day the three kings with victorious drums have seized our mountain and we have lost our father". Kapilar who was the intimate friend of their father took them away from the *paṇṇampu* tract in order to bestow their hands on suitable husbands. Viccikkō whom he requested to marry the orphaned maidens, refused to do so; so too did Iruṅkōvēḷ. Broken-hearted the noble poet entrusted the maidens to the custody of certain brahmins and gave up his life by fasting unto death (Puram.236).

Pārivēḷ - Ēḷu Vallalkaḷil oruvan (One of the seven patrons)

Kapilar guided a certain minstrel's wife to go to Pārivēḷ from whose Paṇṇampu mountain the cataract flowed in streams with sweet pellucid water even when the rains failed; for she would surely get precious ornaments from him (Puram.105). See Pari.

Pāl - 1. Āvin pāl (Milk)

Killivalavan gave much wealth to minstrels whom he fed morning and evening with millet-

rice cooked in cow's milk along with honey and the roasted meat of rabbits (Puram.34:10,11). Maturaippūtan ḷanākanār extolled the war-like prowess of the darling son of a certain elderly matron; he was the ruin of the enemy troops even like a drop of butter-milk flicked into a pot of milk. (Puram.276:5). Avian was lord of the forest where the lamb suckling milk from the small teats of a ewe gambolled about with a big monkey (Puram. 383:17,18). The minstrel was guided to go to Toṇṭaimān ḷantirayan where he would get good millet-rice along with milk from the families of cow-herds who were eager to buy more milch cows and she-buffaloes rather than nuggets of gold from the sole proceeds of butter milk and ghee (Peru.168). The prosperous house with a big kitchen where guests were constantly entertained, had a raised platform with prattling green parrots in cages (Pat.264). In the evening herds of cows after grazing in the pasture returned homewards lowing for their calves, their full udders dripping with milk (Akam. 14:9,10). "Eventide has come with moonlight white as milk, as a messenger; even if the plants and creepers were to wither away and our mother grieve and the men in the house become angry, prepare to elope without a thought". Thus said the maid encouraging the heroine to go with her lover (Akam.259:8,9). The foster-mother grieving said thus when her daughter eloped with her lover: "My tender daughter with a sprig-like complexion would not care to eat even puffed rice mixed with sweet milk offered in a golden bowl; what is it that gave her strength now to drink the turbid water in the small pool in the shadeless desert tract?" (Kuru.356:6,7). The hero said to his charioteer "Drive fast homewards; for see yonder, the jungle-fowl with a voice liquescent

like milk poured on molten ghee, looking amorously at its mate stirring with its feet the worms from the moist earth" (Nar.21:5,6). In the hero's hill the female monkey biding its time waited for the wild cow under the *vēṇkai* tree to sleep, so that it could squirt the milk from its udder on to the hands of its young one (Nar.57:4,5). The heroine sadly said "The moonlight is spreading over the earth like an ocean of milk; the festive grove is boisterous with the buzzing of the bees whereas I alone am spending sleepless nights, my bangles all loosened" (Nar.348:1,2). The maid said: "Our mother prayed that cows who yielded plenty of milk and the ploughing bulls should be sturdy; whereas my lady and I pray that the life of our lord should become prosperous" (Aink.312). The maid urged the hero to expedite his marriage with the heroine saying: "Lord of the coast! Enjoying my friend's charms and then discarding her, is as bad as drinking sweet milk and casting aside the vessel; therefore relieve at once the misery of her, who suffers because of you by arranging for your marriage with her forthwith" (Kali.133:16,17).

3. Kūru/vakai/pakuti (Characteristic / nature / division / cleaving / part / portion)

Mōcikīranār extolled the generosity of Peruñcēral Irumporai in the following words: "As I unwittingly slept on the couch covered by flowers soft as foam upon oil when the war-drum had not been returned to it after cleansing, instead of cleaving me into two halves with your sword for this act of desecration you fanned me showing your regard for Tamil scholarship" (Puram.50:8,9). The ancient city of Araiyaṁ wherein countless gold pieces had been stored was divided into two portions called Araiyaṁ the lesser and Araiyaṁ the

greater (Puram.202:5,6). The foster-mother said: "May my hand suffer that beat with a stick my darling daughter as I seized her flower-adorned tresses divided into fivefold plaits while she stood uncomplaining" (Akam.145:17,18). The maid said to the hero: "Sir, formerly when my lady gave you the bitter neem fruit you said it was sweet as jaggery; but now you complain that the cool waters of the pool in Pāri's Pārampu-hill is brackish. Is this the nature of your love?" (Kuru.196:5,6). The hero said to his companion that before he met his beloved with tresses parted into five plaits he possessed all noble virtues (Nar.160:6). The heroine angrily said to the hero when he went to his paramours leaving her company: "You have a way of disappearing in the winking of an eye; knowing this characteristic of yours, only they are to blame who show their dislike towards you;" (Kali.87:6,7). The heroine ironically said to the hero who lied to her that he had been out horse-riding: "I know the horse you rode upon; it is a mare whose tresses are divided into fivefold plaits; may you live long" (Kali.96:7,8).

4. Viti / Ū! (Fate / destiny)

Cōlan Nalaṅkiḷi said: "If a weak person were to get the right of kingship given to him by fate, it would become a burden to him but if it were to be given to a worthy person with zeal and endeavour it would be very light to him" (Puram.75:1-3). The hero said to himself: "Heart! Like the wingless stork in the western sea shore craving for the loach fish in Tōṇṭi in the east, you are desirous of attaining your beloved who is rare to get and far away from you; you are bound to suffer; that is your fate" (Kuru.128:3-5). The good mother of the heroine said in grief thus when her daughter

eloped with her lover: "O unrighteous fate! as you are responsible for the elopement of my daughter leaving me in pain like this may you burn like a forest in flames" (Aink.376:4,5).

5. *Pakkam /Ticai* (Side / direction)

Kapilar referred to Irunkōvēl as the scion of the munificent Vēlir family ruling from Tuvarāpati, whose ancestor emerged from a sacrificial pit of a holy seer in the northern side of the country (Puram.201:8). In the farmers' homesteads the chaff and the dust piled up by the labourers winnowing the sheaves of paddy after treading, looked tall as the mountain in the northern direction (Peru.239-240).

6. *Kulam* (Caste)

Among the four different castes if a person belonging to a lower caste acquires learning, even a person of higher caste would pay homage to him (Puram.183:8,10).

7. *Iyalpu* (nature)

A certain youth became the cause for the ruin of enemy troops, even like a drop of buttermilk flicked into a pot of milk of a cowherdess of a gentle nature (Puram.276:3,4).

8. *Pakuttal* (Apportioning)

Kumattürk Kaṇṇanār extolled Imaiavarampan Neṭuñcēralātan thus: "You have the detached ability to apportion your bejewelled chest to be embraced by your women during peace-time and to leave their company to proceed to the battle-field during times of war" (Pati.16:18,19).

9. *Nel mutaliyavarṛil ariciyākum pāl* (The milky liquid in unripe pod)

In the fertile village in the montane track,

mountain-paddy and white paddy were plump with milky liquid before they become ripe (Malai.114). In the millet-field parrots seized the unripe millet corn full of milky liquid (Nar.288:8).

10. *Paḷaccāru* (Juice of fruit)

The bat sated with the neem fruit, flew to the mahua tree desirous of its sweet fruit with its juice all dried up (Nar.279:1,2).

11. *Kal* (Toddy)

The hero wistfully referred to the *kuṛava* couple enjoying themselves after sporting in the spring and drinking toddy (nar.341:2,3).

Pāla - *Itattana* (Things belonging to a place or person)

The hero said: to the heroine! "Listen to my words, O you who are leaving me! my senses and other qualities belonging to me follow you enamoured of your dark tresses" (Kali.59:7,8).

Pālattanar - *Pulavār* (A poet)

Variant reading for Nappālattanār. See Nappālattanār

Pālar - *Pakkattār* (Persons joining a group)

Picirañtaiyār declares: "Wise men will ever join with wise men only; whereas the unwise will ever flock to the unwise" (Puram.218:6,7).

Pālavar - *Pakutiyavar* (Persons belonging to a set or group)

The sulking heroine said to herself: "As I was fondling my son, my lord came hurrying up with his followers by his side like his minstrel companion and others; who invited them here?" (Kali.85:29,30).

Pālanna Mēniyan - Nampi mūttapirān (Lord Baladeva)

The maid referred to the hero as a lord of the sea-coast where the billows dash against the white sands even like the blue garment worn by Lord Balarāma of the milk-white complexion, elder to Lord Tirumāl who measured the three worlds with his two feet (Kali.124).

Pālai - Pālaippan (Pālai mode)

Paraṇar extolled Kaṭalpirakkōṭṭiya Ceṅkuṭṭuvan thus: "As the women with well-adorned tresses played upon their big *yāls* set to the *pālai* mode of music in the *uḷiṇai* theme, the Cēra monarch made them happy by honouring and fostering them (Pati.46:4,5). In the grove, swarms of bees hummed sweetly like the delightful *pālai* mode evoked by the strings of the *yāl* played by an expert artiste (Akam.355:3,4). In one side of Paraṅkunram the *pālai* mode with its variations was carolled by a songstress while it alternated with the intermittent calling of the peacock (Pari.17:16,17).

2. Pālai yāl (A kind of yal)

The *pālai yāl* played sweetly, had the power to make even the ferocious bandits drop their weapons forgetting their natural cruelty (Peru. 21,22). The beetle hummed like the strings of a *palai yal* played by an expert musician evoking the *naivaḷam* mode (Kuri.146).

3. Pālaittiṇai

One of the five-fold divisions of ancient Caṅkam poetry, *pālai* genre has temporary separation of a lover from his lady-love as its theme.

4. Pālaittanmai (Aridity)

The long track became arid and barren during the hot summer days (Ciru.11).

5. Pālai nilam (Wilderness/desert tract)

Men of the hill-tract gathered in the wilderness, the unripe tender mangoes falling on the ground like hailstones during a downpour (Aink.213:1,2).

6. Ōr vakai ceṭi (A kind of plant)

Among the flowers culled and heaped by the heroine and her maid, *pālai* was also one (Kuri.77).

7. Ōr vakai maram (A kind of tree)

In the wood when the wind blew the ripe pods of *pālai* tree, their branches de-barked by a she-elephant, sounded like a cataract leaping over the rocks (nar.107:2,3). Nallaccutanār hailed Lord Murukaṇ thus: "Lord! Paraṅkunram your favourite residence has sounding cataracts and slope covered by *Ēlilaippālai* trees, ever adored by noble men" (Pari.21:13).

Pālaikkautamanār - Pulavar (Poet)

Pālaikkautamanār was the author of the third decad of paṭirruppattu in honour of Palyānaic-celkeḷu Kuṭṭuvan. It is possible that poem No.366 by Kōtamanar could also be by this poet. Apitāna Cintāmani also holds that the name of the king Dharumaputran mentioned in the poem refers only to the Pāṇṭava hero. In the Paṭirruppattu poems he has extolled the greatness of Palyānaic celkeḷu Kuṭṭuvan his administration, his conquests, his munificence and nobility. The poet has referred to the six duties of brahmins as laid down in Tolkaṭṭiyam itself. In his poem Pati.24, and in Paṭirruppattu 30, he has mentioned the nature of the

five-fold land division along with their themes and characteristics. As requested by him, the king arranged for ten great sacrifices to be performed, at the end of which the poet and his wife went up to heaven.

Pālaipāṭiya Peruṅkaṭuṅkō - *Pulavar / Cēravēntar*
(Poet/Cēra monarch)

See Cēramān pālaipāṭiya peruṅkaṭuṅkō.

Pālōr - *Pakutiyaṇar* (Persons who follow someone)

The heroine said to her maid: "Friend! Our lord has not gone to a far country; nor does he belong to a faraway village though he is so close by; he appears to be detached towards me like persons following hermits; the affection I had for him is all gone now" (Kuru.203:3,4).

Pāval - *Paraval* (Spreading)

Aiyūr Muṭavanār in his poem in praise of Tāmān Tōṇṇikkōn, makes a drummer speak thus: "I eat out of time the spreading savoury porridge cooked by my wife from the sale of fish caught by her with a fishing rod" (Puram.399:17).

Pāvai - *Paṭimam/patumai* (Image/doll)

Tender maidens with supple hands and fine ornaments adorned the sand-dolls made by them with flowers and played on the banks of river An Porunai at Karur (Puram.11:3) Men played with the women of gentle speech and the grace of peacocks, dark tresses, youthful breasts, bamboo-like arms, sharp teeth and bright complexion like an image made of virgin gold shining in mild sunlight (Matu.408-411). Women at the estuary of Pukār city where Kāviri debouches into the sea bathed in the sea and later in fresh water ponds; they then played catching crabs on the shore making dolls and

spent their day delightfully engaged in various kinds of games (Pat.101,103). The hero said to himself; "Walking with the fine gait like a well-wrought doll, my beloved came to me at mid-night, the flowers in her garland dropping honey; with speech sweet as *yāl* music, she embraced me closely, her bracelets making a mark (Akam.142:20,22). The hamlet belonging to one Vāṇan was enclosed by groves by the sea where women danced a choric dance round a sand-doll made by them and placed on the water front (Akam.2689:18-20). The maid said to the hero: "I came to you leaving my doll in the *neytal* tract; permit me to go back before the storks trample upon it". Thus the maid indirectly instructed the hero to send her mistress back soon (Kuru.114:1,2). The maid said: "Let our good mother who keeps awake like the villages near a battlefront when our lord is about to visit us, suffer in hell even like cruel Nannan who murdered a maiden for the unwitting mistake of eating an unripe mango that came floating in the river though her father offered eightyone tuskers and a golden image equal to her in weight by way of fine" (Kuru.292:4). In the wilderness the male pigeon called to its mate from the puppet-like branches of a spurge plant whose ripe pods popped open with a snapping sound (Nar.314:12,13). Youthful maidens cried when the Vaikai floods washed away the sand dolls made by them. (Pari.7:25,26).

2. *Kaṇṇin Karumai* (Pupil of the eye)

Auvaīyār lamenting the death of Atiyamān said, the spear that pierced the chest of Atiyaman passed through the eating vessels of the minstrels and ruining the bright pupils of the eyes of his followers stuck into the tongues of wise men (Puram.235:11,12). The heroine

said: "The spear and the shield have been polished and adorned with ocelli and bright gems. My lord is showing me unusually kind attentions; all this perhaps indicates that the time has come for the pupils of my eyes to swim in tears when he leaves me" (Nar.177:8,9).

3. *Kollippavai* (Image at Kolli hills)

Perunkunrur Kilar said to *Ṇāñcēral Irumporai* "Lord! may you shine resplendent like the sun, in the midst of women resembling the divine image at Kōlli hills in your beautiful palace frightening to your encmies" (Pati.88:28,29). The hero referred to his beloved as a dark beauty, simple and innocent, lovely like the divine image carved in Kolli mountain belonging to *Poraiyan* of mighty spears and tuskers (Akam.62:14-16). The maid said to her mistress, the heroine: "Though he may have crossed the hills, our lord will not forget your beauty, lovely like the divine image at Kolli mountain which *Kāri*, chief of *Mullūr* won for the *Cēra* kings by slaying *Ōri*" (Akam.209:16,17). The maid urged the hero to expedite the marriage with the heroine: "If my gentle mistress, lovely like the divine image at Kōlli mountain of the *Cēra* King, were to chant the husking song in your honour while pounding the millet, our villagers are likely to upbraid her" (Kuru.89:5,6). The hero said: "A maiden lovely like the divine image of the Kolli mountain of *Poraiyan* is quite killing me" (Nar.185:10,11). The hero said to himself: "The male barn owl hoots along with its mate; I alone in this darkest midnight when the fish are asleep, am desirous of embracing the bosom of my beloved, beautiful like the divine image on the Kolli hills; I am unable to sleep" (Nar.319:6,7).

5. *Ṇci Kilaṅku* (Ginger Root)

In the hill-tract amidst the mustard plant grew ginger, its tuber in the shapes of images, acquiring its pungent quality as it matured (Malai.125). The buck grazing on the white glory-lily and the root of the *arukam* grass, drank the cool waters along with its mate (Akam.23:6).

6. *Peṇ* (Woman)

The maid said to the heroine, the hero waiting by the wall outside: "While you stand like a sea-goddess in the gloaming in the grove by the sea all alone, I stand here unable to move like a woman possessed by the spirit in a frenzied dance" (Akam.370:13,14).

7. *Nilal Uru* (Reflection)

The concubine of the hero said of him: "My lord who is so proud of his manliness when he speaks to us, danced to the tune of his wife at home, like a reflection in a mirror reproducing the movements of a person standing before it" (Kuru.8:4,5).

8. *Aritāl* (Stubble)

The heroine grieving said: "My lord has not yet returned, though the season has come when the jasmine blooms over the stubble of the common millet after the deer had eaten their tops away and eventide has come announced by the buzzing bees" (Kuru.2220:1,2).

9. *Kuravampū* (Kuravam flowers)

The heroine grieved and said: "My lord has not come back yet; but the time has come to cull the doll-like *kuravam* flowers unmade by any hand" (Aink.344:1-3).

10. *Ōviya uru* (Painted figure)

The words of truth spoken by good men would not lose their virtue till the last, even like the life-like quality of a painted figure retaining its virtue till the end (Kali.22:5).

11. *Uppukkaṭṭi* (Salt)

The hero riding a horse of palmyrah leaf-stem sadly said: "Like a doll made of salt lying in a pan dissolving in the heavy rain, is my soul, wasting away as it tries to swim across the sea of passion afflicting me beyond the limit of my endurance" (Kali.138:15,16).

Pāvaikkottīlār - *Pulavar* (A poet)

The name of this poet is not properly understood. In the only poem by him in *Akanānūru* 336, the latest paramour of the hero speaks to his concubine's companions about her power over him. The poem is full of fine similes.

Pāvaiyar - *Makaḷir* (Women)

At *Paraṅkuṇam*, women sporting in the pool, their eyes, face, feet, hands and breasts looking like the lotus buds and blooms in the waters, embraced the garlanded chests of their husbands, the jewels covering their bosoms getting entangled with the men's wreaths (Pari.8:110,112).

Pāvaivilakku - *Patumai viḷakku* (The lamp with a woman-shaped stand)

The queen lay on her couch waiting the return of her husband, listening to the sound of the waters pouring through gargoyles of her seven storeyed mansion, while the wicks of lamps with a woman-shaped stand, burnt bright (Mul.84-86)

Pāl - 1. *Aḷivu / Kēṭu* (Destruction / ruin)

Neṭṭimaiyār eulogising Pāṇṭiyan Palyākacālai mutukuṭumip Peruvaḷuti said that he destroyed the enemy territories ploughing the streets of the villages with donkeys yoked to the ploughs where formerly stately chariots ran (Puram.15:2,3). Pāṇṭaraṅkaṇṇanār eulogising Cōlan rācacūyam vēṭṭa Perunārkiḷli said, that he destroyed the well-guarded lands of his enemies, fertile with sugarcane fields, giving them up to fire and burning them down (Puram.15:16). Aricil Kiḷār panegyricized Peruñcēral Irumporai thus: "Invading the lands of enemies and destroying their towns and cities, return home with the rich tributes sparing their lives, like a goblin content with sacrificial offerings, that does not kill" (Pari.71:17,18). The rich lands of Neṭuñceliyan's foes were devastated by fire; the country became a wilderness with wild animals making the cattle-sheds their haunts; the villages became desolate without citizens and the ruin was seen everywhere" (Matu.154-158,176). The angry hounds of the hero glaring fearfully at the strangers, were fierce like the sturdy warriors bent upon destroying enemy territories (Kuri.128). In the desolate village herds of deer dwelt in the ruined mansions overgrown with sponge-gourd after a great battle (Akam.373:1,2). In the wild track in the ruinous waste land a fierce bull-elephant covered by dust that stood waiting to kill innocent wayfarers vented its anger by kicking at a palmyrah tree (Nar.126:4-6). The hero said to himself: "How is it my heart that accompanied me in my journey across this desolate ruinous hot tract, now wistfully thinks only of my beloved left behind at home" (Aink.329:1,2).

2. *Verumai* (Desolation/emptiness)

Pottiyār lamented the death of Tērvanḱiḷli thus:

"I am shocked to see the city of Uraiyūr desolate without king Kiḷḷi like a mahout miserable at the sight of the tethering post in the yard without the tusk he had fed and fostered for many a long year" (Puram.220:3,4).

3. *Payanillatu* (Unprofitable thing)

The wealth of miserly monarchs was useless to any one and unprofitable like rain pouring upon a waste land with fruits from trees falling off their branches and lying unused by any one (Puram.381:8,9).

4. *Pālai / Varunilam* (Desert/waste land)

From the wilderness, owing to the extreme heat and lack of rains, people deserted their villages and went elsewhere (Akam.77:5,6). The male pigeon in the distant tract flew to the old desert whence the people had left after an invasion by an enemy king, to gather the grains of paddy that had grown there as food for its hungry mate (Nar.384:4,5).

5. *Aḷakalivu* (Wasting away/ruin)

The hero said to his heart: "Pitiable indeed is the plight of my beloved at home with tears and sighs; her emaciated body wasted away like the walls of a fort damaged by the Cēra monarch" (Akam.381:16,17). The foster-mother lamented "My darling daughter has left me, crossing the wild track marked by hillocks on rough pathways covered by gravel-stones ruining her tender feet" (Kuru.144:4,5).

6. *Puruṭan* (The soul/the Purusha)

Kaṭuvan Ḹaveyinanār adored Lord Tirumāl as a supreme being spoken of by the Purusha the Over Soul, the five elements, the five sensory organs, the five perceptions and Prakṛiti or Primordial matter (Pari 3:77-79).

Pāli - *Nannanatu pati* (Pāli, town of Nannan)

The good mother of the heroine said thus after the elopement of her daughter: "My darling daughter has followed her youthful lover escaping the vigilance of her father, strict like the watch of Pāli town belonging to Nannan. May her path be marked by dwellings of good people hospitable to strangers like the Tulu country of the Kōcars" (Akam.15:10,11). The hero said to his heart: "My dark-hued beloved pleased me with her presence, relieving me of my pain even like Akutai who comforted the Vēḷir women when Vēḷiyan vēṇmān Āy Eyinan fell fighting against Miñḷi at Pāli battlefield (Akam.208:5,6).

2. *Nannanatu Malai* (Mountain)

The hero said to his heart: "The tresses of my beloved, lovely like the fantail of a peacock in the hill of Nannan, Lord of Param, and her arms like the bamboo in Āy's hill fragrant like the glory of Naḷḷi's grove, are troubling me though far away" (Akam.152:12,13). The hero said to his heart: "You will not agree with me even though you know that my beloved is rare and difficult to attain like the golden treasure kept in safe custody by the Vēḷir in Nannan Utiyan's Pāli hill" (Akam.258:1,2).

3. *Ōr Araṇ* (A fortress)

The heroine said: "My eyes will cease to weep if they are sure of the safe return of my lord who had gone across the wilderness fearful like the tusks of the elephant of one Cenni, that stamped on the heads of the Vaṭukar warriors after destroying the Pāli fortress" (Akam.375:11-13).

Pālai - *Tennai, panai, kamuku mutaliyavarṇin pūp-nati* (Spathe of a palm)

The *yāl* carried by the minstrel was covered by leathern strips joined together, making it look like the ripe spathe of an arecanut palm (Peru.6,7). The heroine referred to the pretty paramour of the hero as one who was lovely like the fertile village of Āti Aruman where persons who went to drink toddy returned with the unripe tender kernel of the palmyrah yielded by the spathes of trees (Kuru.293:1,2).

2. *Munkir kaṇuppoti* (Small spathe covering the node of a bombo)

In the hillside of the hero invincible to his foes, the small spathes covering the nodes of the bamboo resembling the ears of the deer, fell off in due course (Kali.43:16-18).

Pārkaṭal - *Tirumāl pallikollum pārkkāṭal* (Ocean of milk)

Lord Tirumāl in his conscious sleep, lies upon His bed of the thousand-headed serpent in the midst of the white ocean of milk contrasting with his aquamarine colour (Pari.13:25,26).

Pārṛu - 1. *Pakutiyatu* (Belonging to a part or an area)

On seeing the suffering of the heroine, some of her companions said: "Just as drunken persons in their inebriation remain in a dazed state doing unrighteous actions, the passion of love also deviates into irregular areas" (Kali.147:1-3).

2. *Pānmaiṭatu* (Result of good deeds)

The maid said to the heroine: "Our lord looking at the crab dragging the jumbo fruit that had fallen on the water-front in order to give it to its mate dwelling in the hole, envied its good fortune" (Akam.380:6-8).

Pāru - 1. *Parattal / Citarutal* (Scattering / spreading)

A certain heroic maiden who had lost her brother and her husband in the previous day's battle, prepared her only son for war, applying oil to his unkempt scattered hair, dressing him in a white garment and giving him a spear as a weapon (Puram.279:7-9). It was so cold in the morning in the woods, that the dew settled down upon the scattered hair on the bright forehead of the buck (Puram.374:2,3). In the jungle the dhole attacked the boar in order to relieve the hunger of its mate that had recently littered in the cleft of a mountain overgrown with toothbrush trees with spreading tops where vultures nested (Akam.21:14,15).

2. *Alivu / Kēṭu* (Ruin)

In the crematory, goblin maidens preying on corpses danced in the light of the funeral pyre, while jackals howled and barn-owls screeched from the desolate ruined place (Puram.359:1).

3. *Paruntu* (Vulture/kite)

In the wilderness, vultures called to their tribe to feed upon the flesh of strangers slain by the arrows of bandits (Akam.175:4,5). In the wilderness, bowmen adorned their arrows with the feathers that fell from the wings of the old kite that beat its wings in vexation, as it was unable to fly towards the burning corpses of slain men (Nar.329:3,4).

Pārai - *Kaltittai* (Rock)

In the hillside, the peacock swayed like a rope dancer after drinking the juice of mango and jackfruit and honey that mingled with waters of the pool in the rock (Kuri.186,187). The player-minstrels were guided to avoid the narrow path in the hill, forbidding even to the

local hunters in the forest; but to gather together on some wide rock and sound their musical instruments (Malai.274,276). Like pearls scattering in a hillside, the hail-stones glanced off the forehead of an elephant as they rolled upon the rock like marbles, while the sky was overcast with lowering rain clouds (Akam.108:4,5). The heroine said: "The path taken by my lord, lies through a forest where the hunters sharpen their arrows upon a rock, hot like anvil of the blacksmith" (Kuru.12:1,2). The river Vaikai that looked lovely like the heavens, with its clear waters dammed up as if with rocks spread out, appeared in the morning turbid like blood (Pari.12:82,83).

Pānmai - Tanmai (Quality/property)

The washer-woman proficient in the nature of the work of washing clothes carefully, in the old and festive town cleansed the clothes and dipping them in starched water, stretched them out to dry (Nar.90:1,2).

Pānāl - Naṭṭyāmam / Pakuti nāl (Midnight / part of day)

The coastal town was boisterous with the sound of the merchants moving their cargo from the ships into the town and loading them into vessels at midnight. The noise in the night market was like the chirruping of the covey of birds (Matu.541-542). The midnight came cold and dark, while people holding flowers in their hands shivered, the beasts forgot their grazing, the monkeys became dazed, the birds settled down on the ground, the very hill becoming cool (Netu.10-13). In the hill-side at midnight while it rained heavily accompanied by dazzling lightning, the tiger attacked the elephant with a roar (Akam.92:1,2). The heroine said to the maid: "The loving intimacy with my lord

who embraced my bosom closely coming to me in a dark rainy midnight with thunder rattling like a minstrel's drum, has now become the cause of my distress making my bracelets come loose from my hands" (Akam.328:3-5). The heroine said to her maid: "My mother harasses me as people have been commenting about a certain chariot which comes here at midnight and leaves; but there are other youthful women whose mothers do not trouble them like this" (Kuru.246:2,4). The maid asked the hero: "The very sky is invisible because of the downpour; the earth is hidden beneath a sheet of water; the night has come on with the setting of the sun; how do you manage to come here in this dark midnight when everyone has gone to sleep?" (Kuru.355:3-5). The heroine said to her maid: "It is raining heavily at midnight accompanied by thunder and lightning in the hillside; therefore, even if I were to suffer with my bracelets coming off from my slender arms, it is better that my lord does not come to meet me tonight" (Nar.355:7-9).

Pānira Vaṇṇan - Panaikkoṭiyōn (Lord Balarāma of the white complexion)

Herdsmen sent into the arena where bulls white as Lord Balarāma of the milk-white complexion black as Lord Tirumāl with a divine mark on his chest, tawny-coloured like Lord Civa of the three eyes and red as Lord Murugaṇ" (Kali. 104:7,8).

Pānai - Kalan (Pot)

Sucking the waters of the eastern sea and darkening the sky, the cloud poured rains everywhere accompanied by lightning bright as burnished copper when turned by a copper-smith. (Nar.53:2,4).

Pānaiyan - *Pānaiyai utaiyavan* (Man with a pot)

A shepherd stood in the pasture holding on to a hoop with pots and a leathern scrip, leaning upon his crook (Akam.274:6).

Pi

Piccai - *Aiyam* (Alms)

The heroine's maid said to the hero's companion who had come as the emissary of his master: "You may stand as long as you want holding on to the roof of our kitchen even like the elephant that stood before the houses of Talumpan's Unur accepting alms food from the housewives" (Nar.300:10-12).

Picācu - *Pāy* (Goblin)

The lusty old brahmin cripple said to the heroine's maid standing at the trysting-place expecting the hero: "Favour me with your love as I am a male goblin if you are a goblin maid; if you do not, I shall appropriate for myself the oblation given to you as sacrifice by the people of this place" (Kali.65:17-19).

Picir - 1. *Tuḷi* (Spray/drop)

The wind blew fiercely dashing against the rising billows of the sea, shattering them into white spray (Pati.11:1,2). The *punnai* tree on the shore was disturbed by the dashing of the waves casting their spray (Akam.250:1,2). The surging waves with spray, sounding like drums, rose and broke against the shore (Nar. 67:10,12). The rainy season began with the clouds showering drops of rain upon the blooming *piṭavu* flowers and the trees in the wood, emulating their example by shedding drops of water on the ground (Aink.461:1,2).

2. *Tippori* (Sparks of fire)

The enemy countries given to fire by Palyāṇaic celkelu Kuṭṭuvan were laid waste, the sparks of fire fed by the fierce winds resulting in a conflagration (Pati.25:6-9).

3. *Ūrppeyar* (Name of a place)

Picirāntaiyār said to the cob-swan: "O lovely swan! in your flight to the north you can alight in the palace of my dear friend, the Cōḷa king Kōpperuñcōḷan, where he will give fine jewels for your mate to wear, if you introduce yourself as the servitor of Āntai belonging to Picir" (Puram.67).

4. *Paṇāṅkuruttu* (Tender sprout of palmyrah)

The army of Cōḷan Nalaṅkilli was so multitudinous that it took a long time to pass any particular point; while the vanguard regaled themselves with the sweet pulp of the tender unripe palmyrah fruit and the men in the middle ranks enjoyed the ripe fruit, the rear guard ate the baked root of the palmyrah seedling along with its tender sprout (Puram.25:1-5).

5. *Pitir* (Small pieces)

When the clouds poured the showers the cool ground was rendered lovely by cochineal insects red as the small pieces of cotton stained with vermilion paste (Akam.283:12-15).

6. *Ūrrōlukku* (Spring water)

The concubine of the hero said to him: "Avoid harassing women with tears flowing from their eyes like the water oozing from the spring on the sands of the Vaikai even after the sluice gates had been closed" (Pari.6:82-86).

Picirāntaiyār - *Pulavar* (A poet)

With the given name Āntai, the poet belonged to the town of Picir in Pāṇṭiya country. In Puram 184, he admonishes his king Arivutainampi when he extracted heavy taxes

m the citizens, in a poem full of beauty and
ught content. His friendship for Kopperun-
an has become a by-word for ideal
ndship (Puram.67 & 212). So too the Cōla
narch when he was seated facing North
or to giving up his life by fasting, told
ers near him to reserve a place by his side
his friend Āntai who would surely turn up
hearing about his sad state (Puram.216). As
dicted by him confidently, Picirāntaiyār did
ne and joined his friend and sat with him
ewise (Puram.219). This rare friendship be-
en the king and the poet has been praised
Pottiyār in Puram.217 and Kaṇṇakaṇār in
am.218. When elders asked him the secret
his remaining youthful without any grey hair
pite his age he replied: "My noble wife and
sons are wise and too my servants obey my
ding. The king never does anything un-
teous or irregular; above all my native vil-
e has many wise men with noble qualities
o have perfect control over their senses.
s is the secret of my hair remaining dark as
youth" (Puram.191). Picirantaiyar has also
posed two poems in the *akam* genre
am.308 and Nar.91).

n - *Picir eṇṇum Ūriṇan* (Āntaiyar\belonging
Picir)
opperuñcōlan seated facing north prior to
th by fasting, said to the people by his side:
e who is dear to my life, my soul's mate
onging to the town of Picir in the distant
ṭiya country, he may not come to me when
n affluent; but he will surely turn up when
n in distress" (Puram.215:6,7).

korran - *Kurunila manṇan* (A petty chief-
)
commander of the Cēra monarch, this heroic

chieftain was lord of the Horse - hill. Karuvūr
Kantappiḷai Cāttanār (Puram.168). Kāviriṇṇam-
pattinattuk Kārikkilār (Puram.169,171). Urai-
yūr maruttuvan Tāmōtaraṇār (Puram.170) and Vaṭa-
mavaṇṇakkaṇ Tāmōtaraṇār (Puram.172), have
eulogised the greatness of this chieftain in their
poems, highlighting his war-like valour and
munificence to bards and suppliants. See Pittan.

Pittan - *Kurunila manṇan* (A petty chieftain)

Also known as Piṭṭaṇkorraṇ, this heroic chief-
tain was praised by Maruttuvan Tāmōtaraṇār,
He was heroic in battle and bounteous towards
bards. He was kind and gentle to solicitors of
gifts but to his enemies he was tough as the
anvil of the blacksmith (Puram.170). Vaṭama-
vaṇṇakkaṇ Tāmōtaraṇār hails his invincible
spear and his bright garlands (Puram.172).
Marutaṇiḷanakaṇār refers to Piṭṭan's lofty spear
that vanquished his foes, by way of comparing
it to the eyes of a heroine (Akam.77).
Ālampēric Cāttanār also refers to his war-like
nature and generosity to suppliants while refer-
ring to a certain heroine's tearful eyes, blue
like the lilies in the pool at the hillside ad-
jacent to Piṭṭan's Horse-hill (Akam.143).

Pittai - *Piḷavuṇṇatu* (That which is cloven)

Warlike youths fought valiantly in the battle
happily receiving martial wounds from enemy
swords that clove their bodies. (Puram.376:6,7).

Piṭakai - *Pūntaṭṭu* (Flower-plate)

Women knew about the advent of eventide in
the cold season from the unfolding of the pe-
tals of the fragrant jasmine buds kept in flower
plates (Netu.39-41).

Pitar - *Pinkaluttu* (Nape of the back)

The hare frisking about in the hospitable

homesteads in the montane tract had a dark nape (Puram.233:3).

Piṭavam - Piṭā (A flowering tree)

Among the flowers culled and heaped by the heroine and her maid *piṭavam* was also one (Kuri.78). The wood exuded fragrance when the buds of the red jasmine trailing over the bush, blossomed along with the dense clusters of buds of the *piṭavam*, after the rains (Akam.23:1-5). In the evening during the rainy season the *piṭavam* blossomed with the bees buzzing to open their petals, resembling a bevy of cowherdesses adorned with flowers in their tresses (Nar.238:1-5). The woods grew lovely in the rainy season with the *piṭavam* and the *taḷavam* burgeoning with buds (Aink.499:1,2).

Piṭavu - Piṭavam (A flowering tree)

In the forest the short thickets of the dark-stemmed *piṭavam* blossomed like wreaths (Akam.34:1,2). "The foolish muster of peacocks danced when the stray rain-cloud poured unceasing rains, the stupid *piṭavu* also blooms; but it is not yet the time for the rainy season to begin", Thus the maid comforted the heroine (Kuru.251). In the rainy season it poured heavily while the flowers of the whortle-berry bloomed fragrantly and *piṭavu* buds unfolded their petals (Nar.256:6,7). The rainy season began and the buds of the *piṭavu* bloomed beautifully after the showers sent down by the clouds (Aink.461:1,2).

Piṭavūr - Ūrppeyar (Name of a place)

Nakkirar in his poem makes the drummer-bard speak like this: "We are the followers of Cāṭṭan of righteous fame, son of Neṭuṅkai Vēṇmāṇ lord of the well-guarded town of Pitavur

situated to the east of Uraiṭūr of Cāṭṭan" (Puram.395:18-21).

Piṭi - Penyāṇai (She-elephant)

Āvūr Mūlaṅkiḷār hailing Kuḷamurraṭat tuṇṇiya Kilḷiḷavaṇ as the lord of the fertile country where a small arable patch of land large enough for a she-elephant to lie down, yielded a produce enough to feed seven he-elephants (Puram.40:10,12). The air blown through the nozzle of the bellows in a forge was like the heavy breathing of a cow-elephant (Puram.345:8). The young tusker with a majestic gait drove away the bees settling upon the cow-elephant and its calf, with the branch of a wild jasmine held in its trunk (Pati.12:10-13). The cascade at Palamutirccōlai cooled with its spray the big cow-elephant with a spotted forehead (Mur. 303,304, 316, 317). Nalliyakkōṭaṇ had large and generous hands that gave away herds of she-elephants to all (Ciru.124,126). The paddy bins in the land of Toṇṭaimāṇ Ṇantirayaṇ were large and numerous like herds of cow-elephants (Peru.186). The curved ploughs used by the farmers were shaped like the mouth of a she-elephant (Peru.199). Tirumāḷavaṇ devas-tated the lands of his enemies, so that tuskers with their cow-elephants rested in the big fanes, rubbing against the tall pillars therein and bringing them down (Pat.249-251). The *kavalai* tuber with plump vines grew luxuriant in every hollow in the land, shaped like the bent knees of a she-elephant (Malai.127,128). The hero while eloping with his beloved showed her the various hills on the way, looking like cow-elephants surrounded by their mates (Akam.99:11-14). The maid comforted the heroine with these words: "Our lord will return soon thinking of the flowers adorning your tresses bound together, resembling the

trunk of a small-eyed she-elephant (Akam.177:3-6). The black she-elephant grew scared on seeing the bright flowers of the *vēṅkai* tree in the hill-side looking in the radiant moon-light like the spots on the tiger (Akam.228:8-12). The congregating clouds sucking the waters of the sea, rose into the sky, looking like a herd of dark cow-elephants and precipitated rains with hail-stones (Akam.334:4-9). The plump ears of corn of the luxuriant red-millet crop, looked like trunks of she-elephants (Kuru.198:2,4). As the she-elephant with big toe-nails, tore off the barks of the *vēṭ-pālai* tree, its branches appeared white without any fibre covering (Nar.107:1-3). The long aerial roots of the *irri* tree in the wilderness swayed in the west wind at dawn, caressing the body of the she-elephant slumbering on the ground (Nar.162:9-11). The ichorous tusker haunted by bees embraced the dark rough rock mistaking it to be its mate (Aink.239:1,2). Like an ichorous tusker caressing its young cow-elephant with its curved trunk, the hero caressed the youthful bosom of his beloved and embraced her passionately (Kali.54:12-14). Some of the women going to the river Vaikai for bathing, rode upon she-elephants (Pari.10:29).

2. *Kainnīṭṭu* (Handle/hilt)

Hand -maids moving in the war-camp of the king were armed with daggers with sturdy hilts, stuck into their waist bands (Mullai.46).

3. *Kucai* (Reins)

In the war-camp of *Pāṇṭiyan* *Netuñceliyan* stood horses with saddles and reins not yet taken off (Netu.178:1-8).

4. *Oru kaippiṭi aḷavu* (A handful)

The sesame sown in the field grew luxuriant

with seven pods rich in oil that could be held as a single handful (Mālai.102-106).

5. *Piṭi pōṇṛavaḷ* (Woman with the grace of a she-elephant)

People meeting the hero eloping with the heroine addressed him as the youthful companion of a lovely woman graceful as a tender cow-elephant (Kuru.392).

6. *Akappaṭuttal* (Holding)

The sulking heroine angrily chastised the hero that he had not been to witness a quail-fight but actually participated in a love passage with his paramour who kept him close in her hold as she embraced his garlanded chest unmindful of the gossip of the villagers (Kali.95:14-17).

7. *Piṭṭal* (Gripping)

The hero said: "It is not a palmyrah-horse with bells round its neck, that I am riding, my hands gripping its reins; it is actually a real horse fit for riding" (Kali.140:2-6).

Piṭikkai - *Kaippiṭi* (The handle)

The flaming firebrand held by the watchman upon his platform in the millet-field had a good handle (Akam.73:14,15).

Piṇṭam - *Tiraḷ* (Ball of cooked rice/mass)

Among the eight kinds of useless births with congenital defects being born as a shapeless mass of flesh, was also one (Puram. 28 : 1- 5). Women observing widows' austerities ate only a ball of cold rice cooked the day before without ghee, taking only the *vēlai* greens cooked in tamarind sauce as a side-dish (Purm.246:5-10). *Allūr* was fertile with heaps of paddy (Akam.46:14). The heroine accompanied the hero in his journey through the wild

woods leaving her home, a prosperous many-storeyed mansion with paddy piled up in heaps (Nar.26:3-9).

Pintan - *Kurunila mannan* (A chieftain)

Nannan, lord of Pāram overcame with his victorious spear, war-like Pintan of great valour (Akam.152:5-12).

Pinti - *Acōku* (Asoka tree)

The lovely sprigs of the *acōka* tree stuck in his ear, the hero went a-hunting when he happened to see the heroine (Kuri.118-120). The blue lily adorned a certain woman bathing in the river Vaikai in *Tai* attained the colour of the morning sun from the radiant colour of the tender sprigs of the *acōka* tree stuck behind the ears of another woman (Pari.11:95,96). On the one side of Iruntaiyur sacred to Lord Tirumāl, was a bright hill over-grown with *vēṅkai*, *maṭṭam*, and the *acōka* tree with buds (Pari.Ti.1:7,9).

Piṇa - *Peṇpal* (Female of a species)

Its female hungry after littering its cubs, the fierce tiger killed a bull-elephant with lofty tusks for their food (Akam.112:4-7).

Piṇavu - *Peṇpāl* (Female of a species)

Travellers resting in the coastal town of *Tōṭaimān* *ḷantirayan* would get fat pieces of the meat of a boar that had been kept away from mating with its female and batted upon rice-flour (Peru. 336-345). In the enemy countries devastated by Pantiyan *Talaiyalankanattuc ceruvenra* *Netunceliyan* all the fertile fields were ruined, and hairy pigs with their females roamed about therein (Maru 173,176). The sharp-toothed dhole stayed with its female in the shade of memorial-stones erected in honour

of men slain by the arrows of warriors (Akam.53:6-12). The dhole in order to feed its sharp-toothed mate seized and bit off the haunch of an antlered buck while its female cried in fear (Akam.285:3-6). The ferocious tiger lay in wait in a thicket in order to seize its prey, to relieve the raging hunger of its mate staying in a rocky cleft overgrown with dense bushes (Nar.322:3-7). The sharp-toothed dhole waited in the jungle overgrown with spurge-plants to seize some prey, in order to relieve the hunger of its pregnant female (Aink. 323:1,2). Some of the women going to bathe in the freshes of the Vaikai river rode on she-elephants (Pari.10:9-15).

Piṇam - *Cavam* (Corpse/carcass)

A certain heroic soldier who had killed a mighty tusker straightened his sword-blade by placing it between the tusks of the dark carcass (Puram.284:4-7). In the burning-ground with screeching barn owls and howling jackals prey-ing upon the corpses, goblin-women smelling of flesh seized the dead bodies and danced fiercely by the light of the funeral pyre (Puram.359:1-8). The steeds of the warriors of *Celvak kaṭunkō Vāḷiyātan*, had hooves stained with the blood of the corpses of the enemies they had trampled upon (Pati.65:1,2). In the battlefields where the Pantiya monarch defeated his enemies, goblin-maidens danced the *tuṇaṅkai* feeding upon the flesh of carcasses of elephants (Matu.24,26). The crow seized the raw flesh of the travellers mercilessly killed by the bandits in the wilderness lying on the forked pathways (Akam.327:15-19).

Piṇar - *Caruccarai* (Coarseness/roughness)

Kaḷḷāṭaṇār in his poem makes a war-bard sing in praise of Pantiyan *Netuṇceliyan* requesting

for the gift of a tusker with a spotted forehead and a big coarse trunk (Puram.371:19,20). The terrible goblin-maiden, with fearful aspect and rough belly danced the *tuṇṇakai* in the field of battle where the demons were slain by the Lord Murukan (Akam.246:1). The maid addressed the hero as the lord of the broad fields and deep ponds where the male shell-fish with a rough underbelly mated with its female, with the *aral* fish as the witness (Akam.246:1,2). The hero was addressed as the lord of the fertile littoral coast where the screw-pine grew luxuriant, its leaves serrated like the saw of a saw-fish with its underside rough like the back of a shrimp (Nar.19:1,2). The herdsmen leaped upon the rough and massive neck of the fierce bull and overcame it (Kali.103:33-35). The tawny-coloured cow had a rough neck, dark like the beautiful sapphire-blue stain upon the throat of Lord Civa with his famous battle-axe (Kali.105:13,14).

Piṇaval - Peṇpāl (Female of a species)

The ferocious boar stood guard over its female with hanging teats and a farrow of piglets, preventing the hunters and their hounds from approaching its tribe (Akam.248:2-6).

Piṇavu - Peṇpāl (Female of a species)

Player-minstrels staying for the night in the hamlets in the land of Nannan son of Nannan, would get as food, cooked pieces of the meat of the monitor-lizard seized and brought home by a bitch (Malai.162,177,185). The dhole in search of prey to feed its hungry female that had recently littered, attacked a boar that came towards it (Akam.21:16-18). The tiger lay in wait to kill the wayfarers, in order to feed its hungry female that had recently littered in the hot wilderness without any shade (Nar.29:1-5).

The dhole that had mated with its female, passed by without seizing a doe with its fawn on the way (Aink.350:1,2).

Piṇan - Cavam (Corpses)

Pāṇṭiyan Neṭuñceliyan piled up in the battlefields, heaps of corpses, their heads cut off by the swords of his warriors (Puram.371:14-16). The legs of war-elephants with big toenails that had knocked off the heads of the corpses of all enemies in the battlefield, resembled the bloody teeth of goblin-women stained with gore (Ciru.196-200).

Piṇā - Peṇ (Maiden)

The Red Lord Murukan is hailed as the God who married the liana-like the Goddess Valli, a *kurava* maiden (Pari.19:95).

Piṇi - 1. Piṇippu (Tying / binding)

The songsters had a drum that was well-tied with leathern thongs (Puram.15:22-24). The minstrels who went to meet Valvilōri were so richly entertained by him, that they forgot their very profession of singing and dancing to the sound of musical instruments well-tied with leathern thongs (Puram.153:10,11). Ilañcēral Irumporai had war-elephants that rose to battle breaking off the chains tying them to the posts, mistaking the thunder in the rainy season to be the sound of war-drums (Pati.84:1-6). Beetles sucking honey hummed in the fragrant pond where the buds unfolded themselves to become blossoms (Matu.654,655). The heroine said to her maid: "The people say that our lord has gone abroad in order to earn wealth because of his attachment towards riches which are not permanent or stable" (Akam.27:4,5). In the *mullai* tract after rains the glory-lily resembling an angry serpent's head, unfolded its bud and

the woods became lovelier (Akam.154:1-10). The hero parted from his beloved bound by the necessity to earn wealth in order to perform his duties properly (Kuru.255:6-8). The hero desisted from his journey telling his heart: "If you are intent upon leaving our beloved, bound by only the necessity to earn wealth regardless of my passion, you may go; I will not" (Mar.126:10,12). The hero in the war-camp assisting his monarch in the battle, began to long for his beloved at the advent of the rainy season; he hoped that the day would soon come when he would be no longer bound by the necessity to stay away from home (Aink.447). The heroine unable to bear the harsh words of her maid in disparagement of the hero said to her: "Stop talking ill of my lord like this; for he who has bound my heart to himself is not a cruel or unrighteous person" (Kali.42:25,27). The demons wore cool garlands of buds that had unfolded themselves to become blossoms (Pari.3:55,56).

2. Nōy (Disease/illness/sickness)

Palyāṇaic celkelu Kuṭṭuvaṇ was a descendant of learned monarchs who ruled the land well, so that the citizens lived with healthy bodies free from disease or the infirmities of old age (Pati.22:9-11). An intelligent doctor would give only the proper medicine to cure the disease of his patients instead of giving them what they wanted (Nar.136:2,3). The heroine living the righteous life of a house-holder prayed thus: "May Ātaṁ Āyini live long; may the land become free from hunger; may disease be cast out of the land" (Aink.5:1-3). In the parching heat of the hot summer even the mountain that supported big herds of tuskers suffering from the disease of hunger, became afflicted (Kali.20:1-5). Devotees worshipping at the

sacred shrine of Lord Tirumāl at Kulavāy near Iruntaiyūr, became free from disease and attained all good (Pari.Ti.1:63).

3. Arumpu (Bud)

The lotus bud unfolding itself into a flower rose upon the waters in the pond (Kali.59:1).

Piṇittal - Parrikkollutal (To be attached)

The maid said to the hero that her mistress the heroine had plump arms as her only wealth, which however did not know how to keep him attached to her always (Nar.270:4-6). The heroine fed her son coaxing him thus: "Take this as the share of your father who roams about as if his only job is to be ever attached to the bosom of his paramours caught by him using his companion as the angling rod" (Kali.85,22,25).

Piṇittōr - Parrukkoṇṭōr (Persons linked in love)

The maid told the heroine: "Our lord who hugged you with consoling words holding on to your bosom has now gone away from us leaving us alone with tearful eyes" (Akam.313:1-9).

Piṇittōṇ - Kaṭṭiṇōṇ (One who bound another)

The great city of Vañci belonged to the Cērā monarch who subdued and bound in captivity his fierce northern enemies and carved the symbol of the bow on the Himālayās (Akam.396:15-19).

Piṇimukam - Murukaṇ ūrti. yāṇai / mayil (The mount of Lord Muruka/Elephant/Peacock)

The radiant Red Lord Murukaṇ has an ever-victorious sapphire-blue peacock flag and Piṇimukam as his mount (Puram.56:6-8). People proceeded from Maturai city to Tiruparaṅkunram carrying with them offerings of

worship including elephants and peacocks for adoration of Lord Murukaṇ who destroyed the demons in the sea charging against them riding upon his mount called *Pinimukam* (Pari.8:94-102).

Piṇiyakam - *Ciraiccālai* (Prison)

Tirumāvalavaṇ who was kept in the prison by his agnates in his boyhood, grew up there like a tiger-cub in a cage (Pati.221-227).

Piṇai - 1. *Peṇpāl* (Female)

The big eyed doe with its small-headed fawns slept in the light of the sacrificial triple fire kindled by brahmins in the slope of the Himālayās at dawn (Puram.2:20-24). The small headed *navvi* deer gambolled about playfully with its timid-eyed female in the woods, the fine golden dust from the soil sparkling from its skin (Matu.274-276). Watchmen of the millet-field forgot their duties regaled by the clear mead given to them by their wives with the timid looks of a female deer (Kuri.153-156). The sad buck uttered plaintive cries for a long time grieving for its mate killed by the tiger in the forest (Malai.404,405). In the desert tract barren of any grass, the stag called to its mate on seeing the bamboo grains fallen on the ground (Akam.29:3-5). In the rainy season at dawn the forest looked beautiful while the young female deer stayed in the shade of the *kuruntam* tree with its antlered buck (Akam.304:8-10,16). In the woods the buck and its mate gambolled about after eating the slender stalks of the *aruku* grass (Kuru.256:1-3). The heroine returned to her hamlet after meeting the hero at the trysting-place like a young female deer leaving its buck (Nar.204:7-11). In the arid desert tract the lovely young female deer suffered with its tender fawn for

want of a shade (Aink.326:1-4). The sulking heroine angrily asked the hero: "Among the many God-like hetaerae with eyes lovely like a deer's, which of the deities are you speaking about?" (Kaḷi.93:9-10).

2. *Cerivu* (Density)

In the battle-field dense crowds of headless corpses danced to the beat of the *tuṇaṅkai* dance of goblin-maidens who had eaten the flesh of the slain men (Matu.25,28).

3. *Piṇaiṇṇu* (Patching/connecting)

The maid said to the hero: "The anklet of my mistress broke when she was playing on the shore catching crabs in fun. Please bring fine sand required by the goldsmith to patch it whole as before" (Nar.363:4-10). The heroic action of certain young men in the street of Maturai as they brought under control a bull-elephant and its mate, was like the timely effective action of the pilot of a vessel at sea as he set right its disconnected sail and cordage and ensured the safety of the passengers in the boat (Pari.10:46,55).

Piṇaiyal - *Mālai* (Woven wreath)

Perumpūtcenni wore a beautiful woven wreath of flowers (Akam.44:14). The hero happily adorned the waist of his beloved with the wreath made of the flaming flowers of the *vēṅkai* tree growing at *Ēḷirkuṇṇam* (Akam.345:7-9). The hero said to his companion; "Before seeing the eyes of my beloved, lovely like twin wreaths of flowers blooming in the pond, I too had noble qualities in a greater measure than yourself; now that I am enamoured of her, those virtues have deserted me" (Nar.160). The fingers of the heroine grew redder than ever, as she wove a wreath

with red purslane creeper (Aink.52:1,2). Kīran-taiyār adored Lord Tirumāl saying that the Vedas of brahmins referred to His eyes as a wreath of two lotus flowers woven together (Pari.2:53,57).

2. *Talaiyuṭai* (Leaf-garment)

The minstrel's wife who wore a beautiful leaf-garment came to the heroine's house as an envoy of the hero (Nar.170:2-4).

3. *Ūcal* (Swing)

The young paramour, beloved of the hero, wept without riding on the swing made of stout ropes of palmyrah-fibre and pushed by her bevy of companions (Nar.90:6-9).

Piṇaiyalāl - *Mālai aṇintavaḷ* (Woman wearing a wreath)

Indicating the youthful innocence of the tender heroine, the maid told the hero that she was a maiden who still wore a long wreath made of sugar-cane flowers (Aink.91:3-5).

Piṇaiyili - *Pēṇappaṭutalilāṭāy* (Woman unprotected by any single person)

The companions of the heroine teased the hero's paramour saying that as her womanly charms were common to all, she was not under the protection of a single person (Pari.20:50).

Pittikam - *Picci* (Jasmine)

During the cold season, women becoming aware of the advent of evening from the fragrance exuded by the blossoming of jasmine buds kept in the flower trays, lit lamps and worshipped their household-deities offering them paddy and flowers (Netu.39:44,72). The heroine and her maid culled flowers like jasmine and played gaily among themselves

(Kuri.62,89,98). The maid informed the heroine about the glad tidings of the imminent arrival of the hero with a view to marrying her; she hailed her mistress as a lovely lady with cool red-streaked eyes resembling the back of the fragrant petals of the jasmine luxuriantly blossoming in the rainy season (Akam.42:1-4). The heroine said to her maid "The foolish jasmine buds have begun to grow red before their proper time, the cool rainy season; seeing this my heart is in anguish mistaking that the season fixed for the return of my lord has already come" (Kuru.94:1-3). The hero parted from his beloved declaring falsely thus: "May all my nights be spent happily in the company of my beloved, her supple breasts closely embracing my chest bedaubed with sandal-paste and adorned with a garland of the jasmine with moist petals blooming in the rainy season" (Nar.314:3-8).

Pittikai - *Ciru cenpakam* (Cuṇaṅka flowers)

The farmer's daughter carrying the basket of *pittikai* flowers along with *kurukkatti* blooms haunted by bees, sold them in the streets (nar.97:5,9).

Pittai - *Āṭavar talaimayir* (Locks of hair of men)

Warriors caroused and fed sumptuously on mead, their dark big locks adorned with many-stranded wreaths of wild jasmine (Puram. 269:1-5). Toṇṭaimāṇ Ilantirayaṇ adorned the long dark locks of the minstrels seeking his favour with golden lotuses (Peru.481-482). Cruel bandits had long curly locks of uncombed hair (Akam.161:1,2). The waters of the river Vaikai ran turbid and its normal colour changed because of the sandal-paste and flowers fallen from the tresses and locks of the people bathing therein (Pari.Ti.2:84-86).

Pittaiyār - *Pittaiyai uṭaiyavar* (Men with locks of hair)

Fierce bandits in the wilderness had dark curly locks (Kali.4:2,3). Women with tresses combed with ghee as well as men with locks of hair brushed with ghee went to the river sport at Vaikai riding on horses and elephants respectively (Pari.Ti.2:13,14).

Pitir - *Picir* (Spark / spray)

The he-bear digging for grub with its hands into the ant-hill teeming with glow-worms at midnight which resembled sparks emitted by white-hot iron beaten in a smithy, looked like aa black-smith (Akam.72:2-7). The cold north-wind blew along with a mist rising from the spray of the waves of the sea making separated lovers suffer helplessly (Kuru.55:1-3). The flowers of the *vēṅkai* tree in the hillside fell on the ground like the sparks emitted in a smithy when a blacksmith beat red-hot iron (Nar.13:5-7).

Pitirvu - *Pitircci* (Scattering)

Through the stubble in the millet field grew luxuriantly bean-vine flowers, falling on the ground like flecks of curds scattered while churning a pot (Malai.109,110). The white flowers of the drumstick tree in the hot wood, lay scattered on the ground after a whirlwind, making it look like the sea (Akam.1:15-19).

Pitirvai - *Cuṟrutal* (Roaming)

The good mother scolded her young daughter for roaming about, recklessly playing ball with her companions, as she had now come of age fit to be the mistress of a household (Akam.275:3-6)

Pirakattan - *Āriya aracaṇ* (An Aryan king)

Kapilar composed *Kuṟiṇṇicipattu* to instruct the Āriyaṇ king *Prakattan* in Tamil (Kuri.F.N.)

Piracam - 1. *Tēnkūtu* (Honey-comb)

Āy Aṇṭiraṇ was lord of a country rich in montane woods with unceasing produce and abounding in honey-combs (Puṟam.375:9-11). In the hillside hung honey-combs brushed by a long branches of the sandal trees (Akam.242:18-21). The hero was the lord of the mountains where honey-combs hung like a rank of shields of a monarch standing in order (Kuru.392:6-8).

2. *Tēṇi* (Bee)

Māṇkuṭi Marutaṇār blessed Pāṇṭiyaṇ Neṭuñceliyaṇ that he might shine for ever resplendent with his sandal-daubed bright chest adorned with garlands buzzed by beetles and bees with well-lined backs (Matu.715-718). Along with the noise of the cataract rolling down the hill, bees hummed sounding harmoniously like the music from drums and lute-strings (Akam.318:5,6).

3. *Tēṇ* (Honey)

In the houses of the hunters in the hill-side swarms of bees built honey-combs to be filled with honey from the abundant white *kuṟiṇṇi* flowers (Nar.268:2-5).

Piraṇṭai - *Koṭivakai* (Square stalked vine)

The segments of square-stalked vine cut off and thrown aside by way-farers in the wilderness lay withering on the path like the severed pieces of a snake hit by thunder-bolt (Akam.119:5-7).

Pirappu - *Paṭaiyarporu!* (Sacrificial offering)

The hill-women invoked the fearsome Lord

Murukan with sacrificial offerings like white rice mixed with the blood of a slain ram (Muru.232-244): The good mother of the heroine ignorant of the real reason for the affliction of her darling daughter sick with love for the hero, arranged for a frenzied dance by a *vēlan* with sacrificial offerings of various kinds (Akam.242:5-17,22).

Pirampu - Koṭivakai (Cane vine/rattan)

The otter that had preyed upon scabbard fish in the watery field overgrown with lotus flowers and bindweed, rested amidst the roots of the rattan bush with thorny vine (Akam.6:16-19). Fishermen's wives woke up their husbands who had caroused the night before with toddy bought from the sale of the fish caught by them and gave them cooked rice on water-lily leaves along with the tasty and savoury fruit of the cane-vine (Akam.196:1-7). The hero was lord of the watery ford where the carp in the ponds seized the ripe, lined fruit of the tangled cane vine (Kuru.91:1- 3).

Pirammaccāri - Pulavar (A poet)

It is evident that this poet was a brahmin and bachelor. In the only poem by him in Kuruntokai 34, the maid speaks to the foster-mother in order to stop the frenzied dance arranged by her, mistakenly attributing the heroine's affliction to be caused by a deity.

Piramatāyam - Pirāmaṇārkkku koṭukkappaṭum iraiyili nilam (Tax-free land gifted to brahmins) Imaiyavarampaṇ Neṭuñcēralātaṇ gave to Kumattur Kannanar who sang his praise in a decad, 500 villages as tax-free gift and also a share of the revenue from the country for 38 years. (Pati 2)

Piramam - Piramaviṇai (Brahma veena)

Some of the people who went to Tirupparaṅkuṇram with the monarch were playing upon the divine musical instrument called Brahma veena (Pari.19:40).

Piramaṇār - Pulavar (A poet)

Presumably this poet was a Brahmin. His poem in Puṛaṇaṇūru 357 speaks about the instability of life on earth as also wealth that does not accompany a man when he dies. Therefore he exhorts people to be righteous during their lifetime as it is only rectitude that helps one to pass into a state of liberation after death.

Pirāṇ Cāttanār - Pulavar (A poet)

In Nar.66, the only poem by this poet, the maid indicates to the hero waiting by the wall outside the restrictions placed upon the heroine's movements by her parents. 'It is not good for the house if youthful women are confined to the house and prevented from going out to play with companions and to sport in the freshes of the stream carrying fragrant flowers and foam after rains in the hills". Thus the maid delicately suggests to the hero that he must expedite his marriage with the heroine.

Pirikipavar - Piripavar (One who parts from another)

The maid asked the grieving heroine: "Lady of radiant forehead! Who is it that has parted from you like this, your eyes shedding tears because of the separation? (Kuru.22).

Pirital - Pirivu (Separation/parting)

The maid comforted the heroine thus: "Friend! Do not grieve thinking always about our lord who has parted from us and gone away to a far

country; do not imagine that he would extend his sojourn there forgetting us totally" (Akam.223:1-3). The emaciated heroine grieving said: "If it is the virtue of men to part from their wives in order to earn wealth from abroad, does it mean that wealth is more valuable than righteousness?" (Nar.243:9-11). The maid persuaded the hero to desist from going on a journey telling him, "Young lord! If you are strong enough to part from my lady making the jewels on her waist and arms come loose, you will not see hereafter the bright beauty of her forehead as before" (Aink.310). The maid refused to permit the hero to proceed on his journey parting from the heroine in order to earn wealth, chastising him for having said such unkind words (Kali.21:3-5).

Pirintavar - Pirivuravar (Persons separated from their spouses)

Early midsummer season came with flowers of the ribbed-gourd falling off the stalks, the colour resembling the pale sallowness spreading on the forehead of women separated from their husbands.

Pirintār - Pirintavar (Person left behind)

The heroine in helpless grief at the separation from her husband asked the *anril* bird: "Are you also like me suffering since your mate has left you behind?" (Kali.129:12-15).

Pirinticinōr - Pirintavar (Person left behind)

The heroine emaciated owing to the separation from the hero said: "Friend! my eyes indeed are shameless as they weep for the return of my lord who has parted from me despite the cold season with a chill wind blowing from the north" (Kuru.35). The heroine asked her maid: "Friend, won't my lord who parted from me in

order to earn wealth which is unstable leaving me with tearful eyes, ever think of me, left behind here forlorn and grief-stricken?" (Nar.241:10-12).

Pirinticinōl - Pirintavaḷ (Woman left behind)

The maid said to the hero about the heroine: "Lord of the ford! Your beloved left behind by you is in pain like a *neytal* bloom crushed by the wheels of your chariot" (Kuru.336:4-6).

Pirintural - Pirintiruttal (Separation)

The hero invited his beloved to go with him to the wood and see the happy union of the pairs of animals that delighted in each other's company without separation (Aink.490)

Pininturai - Pirintiruttal (Living in separation)

The maid prevented the hero from going on his journey telling him not to think of living alone separated from his beloved, in order to satisfy his desire for earning wealth (Kali.18:1,2).

Pirinturaital - Pirintiruttal (Living in separation)

The maid comforted the heroine in the absence of the hero telling her: "Lady of choice jewels! It is not necessary for us to send any messenger to inform our lord in the far country about our suffering here; I am sure he would hurry back to us soon, as he will be more afflicted by the separation than even ourselves" (Kali.28:21-24).

Pirinturai vālkai - Pirintirukkum vāḷvu (Life of separation)

The hero desisted from his proposed journey in order to earn wealth chastising his heart thus "Dear heart! I cannot bear to leave for good the close embrace of the golden-spotted bosom of my beloved; but you on the other hand are

unceasingly thinking of a life of separation from her motivated by a desire to earn wealth; therefore you do not have even an iota of kindness in you" (Nar.52:4,5).

Pirintōr - Pirintavar (Persons who are separated from their spouses)

Pakkuṭukkai Nannākaṇār sang thus forcefully about the nature of the world: "Cruel indeed is the creator who made the world where women in the company of their lovers adorned themselves with gay flowers, while lovers in separation shed tears of painful grief" (Puram.190:3-5). The cold season set in with rains pouring in time, harassing separated lovers (Netu.71,172). The maid comforted the heroine during the absence of her lover thus: "Let us patiently bear our sorrow avoiding the thought of our separated lord, instead of grieving like fields for want of water" (Akam.301:1-3). The heroine sadly said to her companion, "Friend! our lord has not yet come back even in this cold season, when at midnight the male *aṇṇil* with its mate upon the tall branch of the *taṭavu* tree calls out happily adding to the hapless grief of separated lovers (Kuru.160). The maid said to the heroine: "Our lord has parted from us on manly endeavour leaving you behind at home as you cannot bear the rigours of his journey across the wilderness" (Nar.148:1-3,11). The maid happily said to the heroine about the return of the hero: "Friend! Our lord has finished his work abroad and returned even before the cold dewy season; it is the harassing northwind that afflicts hapless lovers in separation" (Aink.223).

Pirintōl - Pirintaval (Woman parted from her lover)

The maid said to the hero: "Lord! I request you

to continue to favour with your intimacy, my mistress from whom you parted", Thus she urged him to expedite his marriage with the heroine (Kali.48:21).

Piripu - Pirital (Parting)

The heroine replied in this wise to her maid who informed her of the impending departure of the hero: "Friend! My beloved lord is a man of unswerving truth and ever-sweet temper; he will never think of parting from my arms" (Nar.1:1,2).

Piriyal - Pirital (Parting)

The emaciated heroine suffering the pangs of separation from her lord, grieving said: "If it is natural for men to part from their wives in order to earn wealth, it would then appear that wealth is more valuable than righteousness" (Nar.243:9-11).

Piriyāmai - Piriyātiruttal (Remaining together without parting)

The maid admonished the hero to drive to the heroine's house saying that the only praiseworthy thing for a husband was to remain loyal to his wife without ever parting from her (Kali.133:7).

Piriyunaṇ - Piripavaṇ (One who parts from another)

The maid, reassuring the heroine about the hero's love for her, said: "My lady! The lord of the hills is not one to part from you at all; if by any chance, he were to do so, I shall bring him before you for good, and restore your former charms to you thereby" (Akam.392:18,20,28).

Pirivatu - Nīṅkuvatu (Parting/leaving)

The maid said to the hero: "Lord! Even if you were to part from her, the loving attachment my mistress has for you will not leave her" (Aink.297:2-4).

Pirivu - Nīkkam (Parting/leaving/separation)

Karumpanūr Kiḷān with his exceeding affection for the drummer- bards, who came to take leave of him, was dreadfully pained at the very thought of their departure from his court (Puram.381:5-7). Pleasure and pain, meeting and parting, with their varying nature, come and go like day and night (Akam.327:1-4). The heroine anguished at the delay in her marriage with the hero, said to her maid: "Friend! It will be really good if my intimacy with our lord should remain steadfast without his parting" (Kuru.134:1,2,7). The maid said to the heroine in the hearing of the hero waiting by the wall outside: "The spreading pale sallowness on your forehead is only as a result of your separation from the lord of the hills!" (Nar.288:4-10). The distressed heroine said to her maid: "Friend! My lord is capable of leaving us even during times when lovers find it impossible to be alone" (Aink.338:1,4,5). The anguished heroine said thus: "I shall cover up the cruelty of my lord who is not afraid of leaving me even in this lovely mid-summer season, when black *kuyils* warble as they peck at the pollen of the full-blown flowers of the river-portia tree" (Kali.34:8,9).

Pirivōr - Piripavar (One who parts from another)

The hero said to his heart that insisted on his journey in order to earn wealth: "Foolish are they who part from their wives in the dewy season with the wind blowing cold from the north" (Nar.366:11,12).

Piruṅkalātaṅ - Prahalātaṅ (Son of Iraniyan / Devotee of Tirumal)

Kaṭuvaṅ Ḥaveyiṇaṅār sang of Lord Tirumāl thus: "Opulent Lord! When Iraniyaṅ, the Demon Emperor tortured his son Priṅkalātaṅ for having adored you, the boy did not harbour any ill-will towards his father; but while you were ensconced in the heart of your child-devotee, your powerful nails tore open they body of the demon carving it into many pieces even like the bits of the smashed pillar from which you manifested yourself in your therianthropic form as Narasimha" (Pari.4:10-21).

Piḷā - Taṭṭuppiḷā (Wicker-basket)

Unpounded rice was cooked into a thick paste and kept for drying in wide-mouthed wicker-baskets (Peru.275-276).

Piḷi - Kaḷ/Cāru (Toddy/Juice)

Toddy, that gave cheer was served to the carousing guests in the festive celebrations (Puram.269:7). Imayavarampaṅ Netuṅcēralātaṅ devastated the fertile fields of his enemies, such that the machines for extracting juice from sugarcane suffered from desuetude (Pati.19:22-25). The forester forgot his duty of watching over the millet-field after quaffing the fermented liquor made from honey-mead offered to him, by his wife with a doe-like glance (Kuri.153-156). Fishermen on a full moon day did not go into the sea; they spent the day happily sporting with their women, in a joyous carousal, drinking palm-toddy and sake (Pat.89-93,103). The forester in the hill-side, brought home the tusks of the elephant he had hunted and planted them in the sand near his cottage; after joyously quaffing the fermented juice of the jack-fruit growing in front of his house, he and his kinsfolk ate the meat cooked over a

fire fed by sandalwood faggots (Akam.172:5-13).

Pilai - Tavaru (Fault/wrong)

When a certain woman cast nectarean glances at her lord, his wife unable to bear the sight, beat him with her garlands; when she tied his hands securely with her golden chain for having done wrong, the innocent husband bowing to her asked her humbly what fault he had committed to incur her wrath (Pari.12:57-61)

Pilaikkuvatu - Tavaruvatu (Missing)

Cruel bandits with well-wrought arrows and bows, if they missed their marks, would bite their fingers that shot the arrows (Akam.215:7-10).

Pilaittatu - Tavariyatu (Wronging)

Poet Tāmappal Kaṇṇanār, realizing the noble nature of Māvaḷattāṇ, praised his forbearance of his fault thus: "Without feeling hurt that I have wronged you with my harsh speech, you felt sad as if you had erred towards me" (Puram.43:12-23).

Pilaittamai - Tavariyamai (Wronging)

The maid said to the hero; "My lady's eyes shed tears when she came to know that you have wronged her by your union with a hetaera in the grove yesterday" (Akam.366:13-16).

Pilaittal - Tapputal (Escaping)

On hearing the angry growl of the big-mouthed tiger at the escape of its prey, the tusker, the black she-elephant ran away in fear (Akam.221:10-14)

Pilaittōr - Tavariyōr (One who wronged another)

Poet Tāmappal Kaṇṇanār praised Māvaḷattāṇ

blessing him that he might live many a prosperous year, as he had shown to him that men who came of his royal line were not offended even with those who had wronged them, as they were all by nature full of tolerance and forbearance (Puram.43:18-23).

Pilaippu - 1. Poyppu (Failing/Falsifying)

Pālai Kautamaṇār blessed Palyāṇaic čelkeḷu Kuṭṭuvaṇ thus: "Lord of Ayirai Mountain! May you live for aeons of time with your great queen, the rains not failing in any year, so that your subjects live long and disease-free lives" (Pati.21:29-38). Atikaṇ had a bounteous nature that gave to suppliants who sang his glory, gifts they desired without falsifying their hopes (Akam.162:17,18).

2. Vālvu (Living)

The hero's paramour said to him: "Lord of the town! What kind of living is there for me without you? It will not be a pleasant life" (Nar.400:4-6).

Pillai - Ilamaip peyar (Name of young one)

The jasmine bloomed, its buds resembling the sharp teeth of a kitten (Puram.117:8,9). "When the farmers began to reap the harvest in the field, the quails therein escaped with their brood of young ones resembling the white kaṭampa flowers, taking them to the safety of the wood nearby (Peru.197-205). The hungry young bear-cub in search of prey seized with its hand the grub inside the ant-hill in the bushy hill-track, while the silvery snake within rolled in fear (Akam.257:19-21). Birds flew fast at sunset to their nests in the sal trees, in order to feed their young fledglings with the prey carried by them (Kuru.92). Storks hunting for fish in the sea, with their mates, would

seize small fish in their beaks and place them in the open mouths of their young fledglings calling to their mothers from the nests atop the tall branches of trees in the grove by the sea (Nar.91:3-8). The stork went to condole with the white heron which had lost its young one (Aink.151-160,112).

Piḷavai - Piḷakkappaṭṭa tacai (Sliced flesh)

Player-minstrels were guided thus on their way to Nannan Cēy Nannan: "In the hamlets on your way you will get from every house, rich good cooked with the meat of the monitor-lizard killed by a hunting dog, fine venison, and the fresh fatty slices of the flesh of the porcupine" (Malai.175-185).

Pirrai - Pinpuram (Back)

The heroine had long dark well-adorned tresses falling on her back (nar.374:5,6).

Pirrainilai - Valipāṭṭu nilaimai (Reverential attitude)

It is good and proper for a disciple to go to the aid of his mentor if he were to be in trouble and to pay him richly, while maintaining a reverential attitude towards the teacher (Puram.183:1,2).

Pirakkiṭuvatu - Piṇṇiṭṭal (Retreating)

A certain warrior in the battle-field rode against his foes, faster than thought, the hooves of his galloping horse making the ground look as if it retreated behind their impact (Puram. 303:1- 5).

Pirakku - Piṇ (Back/rear/retreat)

As Ceṅkuṭṭuvan defeated his enemies riding on his horse and charging against them so that the very sea retreated before his onslaught, he was

called Kāṭalpirakkōṭṭiya Ceṅkuṭṭuvan (Pati. Pa.5:22). The victorious hero returned home in the early dewy season when the fleecy clouds sent down showers, riding through red-soiled luxuriant woods, leaving behind fields of maturing sweet potato-plants (Mullai.97-103). The heroine said to her maid: "Friend! Surely our lord who has gone on his journey leaving behind many tracts with hamlets on his way, is an unkind man" (Akam.331:8,9).

Pirāṅkatai - Pintōṇriyōṇ (Descendant)

Auvaīyār making a drummer-bard his mouth-piece sang the praise of Pokuṭṭeliṇi thus: "Removing my tattered rags, Pokuṭṭeliṇi, the great descendant of Atiyamān Neṭumāṇaṇci, robed me in a fine garment and fed me with toddy from a golden bowl and rich food besides" (Puram.392:14-21).

Pirāṅkal - 1. Malai (Hill)

After the heroine's elopement with her lover, the foster-mother sadly said: "Are the pretty feet of my little darling strong enough to traverse the hilly tract overgrown with thick bamboos in the parching sun?" (Akam.17:8-22). At Tirupparaṅkunram, the breezes blew, drying up the sandal-paste daubed on their chests by young men, beside the hill where the bees hummed happily (Pari.21:46,47,53).

2. Vilakkam (Brightness)

The maid comforted the heroine thus: "Friend! Our lord, who has gone across the bright heaven-kissing hill, will surely return very soon" (Akam.111:3-15). The foster-mother whose daughter had eloped with her lover, sadly said: "My darling has gone across the montane tract with bright hills on whose peaks gentle the clouds the beauty of her tenderness

getting ruined by the sharp gravel-stones" (Kuru.144:4-7). The heroine referred to the hero as the lord of the bright hills with high peaks, with lofty bamboos which pierced the clouds in the sky (Nar.28:7-9).

3. *Pirāṅkiṇa karkal* (Broken rocks)

At Tirupparaṅkunram, a certain girl who had lost her way amidst the broken rocks anxiously called out to her parents to come to her, while the hill echoed her words (Pari.19:58-61).

Pirattal - *Utittal* (Being born)

The maid said thus about the hero: 'My lady would take back the father of her son though he had gone in the morning to meet his paramour; being born in such a family is painful indeed, as a woman has to forget her husband's faults and tolerate them" (Kuru.45).

Pirāntōy - *Pirāntōṇē* (One who is born in a certain family-vocative)

Peruntalaic Cāttanār hailing Lord Kumaṇan as one who was born in a family known for relieving the poverty of player-minstrels, said to him that he would not go away from him without getting gifts from him to satisfy his want (Puram.164:8-13).

Pirāntōr - *Pirantavar* (Persons born in a certain family)

Poet Tāmappal Kaṇṇanār blessed Māvalattān, younger brother of Cōlaṇ Nalaṅkiḷli, that he might live prosperously, as he had proved that it was natural for persons born in this family to show forbearance towards those who had wronged them (Purm.43:15- 21).

Pirāntōṇ - *Utittōṇ* (One who is born)

The four Vēdas originated from the tongue of

the fourfaced God Brahma, born out of the Lotus (Pri.Ti.7:7,8).

Pirappittōr - *Tōrruvittōr* (Persons who caused births)

Kaṭuvan Ilaveyiṇanār sang thus in praise of Tirumāl: "Lord! There is no birth that you did not take in order to perform the threefold activities of creation, sustenance and destruction, in the beginning, the middle and at the end of the world; and yet, there was no one who caused your births" (Pari.3:71,72).

Pirappu - 1. *Kuṭippirappu* (Birth in a family)

The maid said to the heroine: "Friend! I have come to know that our lord is of nobler birth than ours" (Nar.328:3-5).

2. *Inam* (Pedigree)

The hero come to wed the heroine being driven by his charioteer in a chariot drawn by four horses of fine pedigree as laid down in the books of equine lore (Akam.400:5-9).

3. *Piravi* (Birth)

The Red Lord Murukaṇ is adored thus by the poet Kaṭuvan Ilaveyiṇanār: "The ignorant who believe only in the present existence and refused to believe in rebirth after death, cannot hope to attain the shade of your divine feet" (Pari.5:76,77).

4. *Kuṭippirappirukuriya olukkam* (The conduct befitting one's birth)

The heroine disparagingly referred to the hero as one who had neither the proper conduct befitting his noble birth, nor integrity of character (Kali.60:29).

Pirar - Mārrar/pakaivar (Foes/Enemies)

Karuṅkuḷalātānār sang the praise of Cōlan Karikār Peruvalattān thus: "The territories of your enemies with fertile well-watered fields of never-decreasing yield, became barren of good things after your plundering them" (Puram.7:9-13). Pālaikkautamaṇār said to Palyāṇaic celkelu Kuṭṭuvan. "The vast lands of your foes where your tall chariots had passed, became forever desolate places" (Pati.25:9,13). The hero returned home with a big army that had captured the desirable lands of his defeated foes (Mul.89,90,102). Tirumāvalavaṇ captured by his enemies, grew up like a tiger-cub in a cage and in good time defeated the company of swordsmen guarding him and recovered his lost birth-right (Pat.221-227).

2. Ayalār / Aṭuttavar (Strangers / Neighbours / Others)

Kuruṅkōḷiyūr Kilār joyfully hailed the Cēra king Yānaikaṭcēy māntaraṇcēral Irumporai as the munificent monarch who gave away everything he had without keeping back anything for himself, so that bards whose tongues sang his praise did not care to sing of others (Puram.22:31-33). The spear of a certain warrior of an ancient clan was celebrated thus: "Unlike the spears of others, the spear of the warrior of this place is of very great merit" (Puram.332:1,2). Kāppiyārruk Kāppiyanār said to Kaḷaṅkāykanṇi Nārmuṭiccēral: "Great chief! As you live for others, of all the opulent lords of the world, your reputation alone will shine forth brilliantly" (Pati.38:1-4, 16). The tearful and collyrium-fed eyes and the sallow arms of the heroine anguished at the separation from her lord, became pale and wilted so that neighbours came to know about her plight (Akam.359:1,2). The fostermother going after

the heroine who had eloped with her lover sadly said: "My legs have become too weak to walk, my eyes have lost their light, staring hard at every person I passed by; oh, innumerable as the stars in the dark sky, are the strangers I have met" (Kuru.44). The hero parted from his beloved in order to earn wealth from abroad, with a generous heart that was full of loving concern for other's welfare (Nar.186:8-10). The heroine refused to take back the hero returning from his paramour: "Lord! Even if my beauty were to be affected, I shall not embrace the chest of one who had made love to others" (Aink.63:2-4). The hero went to his concubine's house, his chest redolent of the tresses of other women (Kali.78:17,18). Lord Tirumāl is adored thus by the poet Kīrantaiyār: "You are worshipped by the holy brahmins in the bright flame appearing in the sacrificial fire" (pari.2:66-68).

3. Eñciyōr / Ēnaiyōr (The rest/the others)

When a certain hunter fed Vanparaṇar roasted pieces of meat and gave him his own pearl-chaplet and bracelets, the poet asked for his name and his country, the man went away without giving any answer. From the others he met on his way, the poet learnt that his benefactor was the great Naḷḷi, lord of Tōṭṭi mountain (Puram.150). Kāppiyārrukkāppiyanār said thus of Piṭṭaṅkorraṇ's munificence: "Whatever the gifts desired, be it herds of bulls or heaps of paddy or ornaments and tuskers, righteous Piṭṭaṅkorraṇ would give them away, not only to myself, but to others as well" (Puram.171:8-11). Kumattūrkanṇaṇār praising Imaiavarampaṇ Netuṅcēralātān said that he had a generous heart desirous of discharging its duty, of giving to solicitors of gifts like himself and also others (Pati.20:31,32). Piṭṭaṅkorraṇ

Neṭuñceliyan, after honouring individually poets in his court each according to his merit, would call the rest of the people there and give them suitable gifts (Matu.746-752). Lord Ciyaperumān, the Blue-throated One, is of an ancient nature beyond the ken of the ageless immortals, holy seers and the rest (Akam.Invo.12-16). The heroine said to her maid in the hearing of the hero waiting by the wall outside: "My mother is harassing me, believing the reports of neighbours that a chariot came at midnight to our place; but there are other young women like me whose mothers do not trouble their daughters" (Kuri.246:3-6). The hero's paramour adorned his young son with a bracelet and called upon the others also like her, to adorn him likewise (Kali.84:33,34). Kaṭuvan Ilaveyiṇaṇār adored Lord Murukaṇ thus: "Divine child! When the Dēvas decided to have you as their commander-in-chief, the Fire-God gave you a part of his virtue to you in the form of a cock, while Indra gave likewise a part of his virtue in the form of a peacock, while Yama gave a goat-kid; likewise the rest of the celestials gave you a bow, a club, a sword, a lance, an axe, a battle-axe, a flaming rod, a garland and a gem" (Pari.5:56-68).

Piraṇa - Piraḷuvaṇa (Those which roll)

Imaiyavarampaṇ Neṭuñcēralātan encamped with his army in the territory of his enemies, striking terror in their hearts, the fertile fields where the āraḷ fish rolled about in the overflowing water, becoming desolate after his campaign (Pati.13:1,2).

Piraviyai - Piraviyaiyuṭaiyai (One with a certain kind of birth)

Kaṭuvanilaveyiṇaṇār adored Lord Murukaṇ hailing him as one who took his birth in a lotus

flower, with a radiant complexion like that of the rising sun, with six heads and twelve arms (Pari.5:11,12).

Piraḷ - Ayalāḷ (Stranger woman)

The good mother of the heroine grieving at the elopement of her darling daughter said: "My innocent girl, without a thought for her mother who had brought her up, has decided to go across the wilderness with her lover, becoming a stranger even to me" (Akam.35:1,10,11,17). The foster-mother searching for her daughter who had eloped with her lover, asked some brahmins with trident-staffs on the way: "Holy men! Did you meet on your way, my daughter and the son of a stranger woman, who had come together in natural union without the knowledge of their parents?" (Kali.9:4-8).

Piraṇ - Ayalāṇ (Stranger)

The minstrel was guided to go to Cōlaṇ Nalaṅkilli thus: "Minstrel! The great chieftain is in Uraiyūr; If you go to him soliciting gifts, he will give you so much that you will not think of standing at stranger's gates thereafter" (Puram.68:4,18,19). The concubine seizing the hero said to him: "Lord of the fertile tract! You gave your plighted word to me holding my forearms and swearing before the deity; but breaking your promise you have become a stranger to me; I shall not let you go hereafter" (Akam.396:1, 7-11).

2. Irantōṇ (Dead man)

Peruṅkunrūr Kiḷār sadly took leave of Cēramāṇ Kuṭakkōcēraḷ Irumporai who delayed his gifts to him: "Lord! May you live long! I go back now to relieve the misery of my suffering wife who will be wondering if I am still alive or

have become a dead man" (Akam.396:1,7-11).
(No?)

Piritu - Vēru (The other thing/another thing)

Kurunkoliyur Kilār praised the rule of the Cera king Yānaikkatcēy Māntarañcēral Irumporai thus: "The people living under your protecting shade know no other heat than that of the ruddy sun and the fire of the oven for cooking rice" (Puram.20:7-9). As the elephant-hunter slumbered in the shade of an arbour overgrown with *muññai* and *mucuñtai* creepers in front of his cottage embracing the decoy-deer tethered to a post therein, yet another stag gambolled about playfully (Puram.320:1-5). The lorn heroine in exceeding passion spoke to a crab in this wise: "O crab! Neither the grove by the sea, nor the backwaters, nor again the *punñai* trees will talk to the lord of the ford on my behalf; I have no other companion in my distress than you to inform him about my plight" (Akam.170). The anguished heroine separated from the hero said: "The remedy for relieving my suffering in the cold season, is only the chest of my lord who married me, and no other thing" (Kuru.68:3,4). The hero said: "There is no other cure for my love-sickness than the big-armed young maiden bathing in cold water at dawn and performing austerities in the month of *Tai*, in order to get me as her husband" (Nar.80:4-9). The maid asked the fostermother: "Mother! We assert that the lord of the ford is the lover of the heroine; but this village says some other thing -- that a stranger is coming to wed her. Can it be that fate has willed it so?" Thus she revealed to the foster-mother, the true love of her mistress for the hero (Aink.110). Between two identical buds, proudly stood forth a unique lotus flower with unfolded petals, no other flower in

the pond being equal to it in beauty (Kali.77:1,2).

Pirai - Iḷantiṅkal (Crescent moon)

The crescent moon makes lovelier the forehead of Lord Civaperumān of rare askesis, who watches over all life; the crescent is adored by the eighteen classes of celestial beings as it is worn by the great God (Puram.1:9-13). The God who is beyond all time, is He on whose forehead rests the growing crescent; He carries the Trident and other radiant weapons (Pati.Invo.8-12). The minstrel's wife had a forehead lovely like the crescent moon (Poru.25,27). In the evening, women adorned with bright jewels worshipped the crescent moon on high (Akam.230:9,10). The chariot-wheel of the hero was bright like the young crescent (Kuru.189:3). The hero said to his minstrel-companion: "My mistress has a faultless forehead, lovely like the crescent moon" (Nar.250:7,8). The boar had a tusk resembling the young crescent (Aink.264:1). In the ruddy sky with the pointed crescent as its tooth, even-tide seemed to grin fearfully at the heroine suffering already pangs of separation from the hero (Kali.120:7-9). Women with foreheads lovely like the crescent, bathed in the waterfront of Vaikai river (Pari.Ti.2:30-33).

Pin - 1. Piṇṇiṭam (Place at the back)

The peerless white parasol of Cōlan Nalaṅkiḷi shone bright and high, the umbrellas of state of the Cēra and the Pāṇṭiya kings occupying places at the back of the Cōla monarch's even like wealth and happiness following righteousness in order of importance (Puram.31:1-6). The young cowherdess seeing the hungry calves restlessly moving about in the byre said to them: "Your dams will return soon to feed you,

driven home by herdsmen standing in a place behind them with crooks in their hands (Mullai:12-16). The hero refused to go abroad, though his heart from behind him goaded him to traverse the long desert tract in order to earn wealth from other lands (Akam.3:11-13). The maid informed the heroine that the hero had returned home leaving the woods behind him (Aink.351:3,4). During the river sport in Vaikai, a certain woman fell in love with a man; her heart, followed him close behind, as he went on his way (Pari.12:53).

2. Mutuku (Back)

Imaiyavarampaṇ Neṭuñcēralāṭaṇ capturing the Ionians in war, tied them up securing their hands to their backs (Pati.Pa.2:8-13). Elderly matrons of Maturai city had well-combed silvery grey hair which lay upon their backs (Matu.407-409)

3. Pirpātu (At a later time)

Uraiyūr Eṇiccēri Muṭamōciyār blamed himself for having thought of Āy Anṭiraṇ at a later time, though he was foremost in the hearts of people (Puram.132:1,2). To the poet Potṭiyar who wanted to fast to death seated facing north along with him, Kōpperuñcōlaṇ said: "Go home to your wife and come back on a later day after she had delivered your son" (Puram.222:2,3). The maid assured herself that the good mother was asleep, querying her thus; "Mother! Did you hear the sound of the cascade falling into the hollow in our garden? Did you hear also after some time, the clap of thunder as it mistook the swing-rope tied to the branch of the acōka tree to be a snake?" (Akam.68:1-9). The hero after his natural amorous union with the heroine said to himself that his heart, sighing like an elephant was

still with her even after a long time (Kuru.142:3-9). The maid asked the hero to give up his proposed journey saying: "Will the wealth you are going to seek, leaving my mistress alone, bring back her lost youth at a later time when you return with it?" (Kali.14:24-25). Water oozed through the broken bund of the river Vaikai, even after it had been stopped by the workers (Pari.6:82,83).

4. Pirpakuti (Later portion - bottom)

The bottom of the big yāl carried by the minstrel, was curved like the crescent moon (Peru.11).

5. Pinnal (Twisting/braiding)

The great queen of Pāṇṭiyaṇ Neṭuñceliyaṇ away at his war-camp, lay forlorn on her couch, with her long well-twisted golden tali nestling against her big bosom which pearl-chaplets had adorned before (Nctu.135-137). The heroine had cool well-braided tresses (Nar.227:4). The soft heroine of few words and fine anklets, acquired the loving intimacy of the hero, even in her tender youth when her tresses could just be braided into plaits (Kali.125:16,17).

6. Pinnikalvu (Consequence)

The heroine thus explained to her companion why she agreed to receive the hero without demur: "Though I went to my unrighteous lord, intent on upbraiding him, thinking of the consequences of stopping him, I pitied him and came away" (Aink.118).

Pinpakal - Pakarpoluṭiṇ pirkūru (After noon)

The heroine charged the hero returning home to her after a visit to a hetaera that he was a lusty man who after having made love to one woman

in the forenoon, left her by midday and went about looking for yet another woman for amorous union in the afternoon (Kali.74:10,11).

Pinpani - *Pinpani paruvam* (Later dewy season)

The *kura* trees put forth buds with the shoots of the early dewy season burgeoning as if to indicate the imminent advent of the later dewy season (Kuru.224:2,3).

Pinnrai - *Pirpāṭu* (A later time - after)

Uṛaiyūr mutukaṇṇaṇ Cattanaṛ blessed Cōlaṇ Nalaṅkiḷli: "May your chest be embraced by your loving women after the band of minstrels have left your presence" (Puram.29:5-7). Suppliants going to the court of Imaiavarampaṇ Neṭuñcēralātaṇ after their hunger was satisfied, would wear round their waists garments of silken thread unspun by hand (Pati.12:14-21). After the wedding ceremony was well-celebrated, and elderly matrons had blessed the heroine, the hero enjoyed connubial bliss with his wife in the bridal chamber (Akam.86:17-20). The great drum of Atikaṇ became silent after his death (Akam.325:8,9). There is no greater wealth than youth; after the passing of youth, wealth will not yield the pleasure of love. Declaring thus the hero gave up his journey abroad, which his heart had been insisting upon, in order to earn wealth (Nar.126:8-10).

2. *Pinnitam* (Place behind)

In the field, the tabors resounded from a place behind the reapers of white paddy (Akam.40:12-14). From a place behind Akutai, female minstrels carrying in their hands white-headed small wands, would sing invoking the deity, hopeful of gifts of elephants from the patron (Kuru.298:5-7).

3. *Mutuku* (Back)

Player-minstrels carried drums tied to their backs (Akam.155:13,14).

Pinnakam - *Pinnal* (Braided tresses)

The hero said in the hearing of his charioteer: "Did my heart, travelling faster than myself, reach my beloved and covering her eyes from behind, embrace her thick-braided tresses long and dark like a she-elephant's trunk" (Akam.9:17-24).

Pinnatu - *Pirpaṭṭatu* (That which is left behind)

Kōvūr Kilār eulogised Cōlaṇ Nalaṅkiḷli thus: "Leaving the eastern sea behind you, as you march to the western main whose waves lave the hooves of your steed, the northern monarchies, afraid of your formidable power have lost all sleep in fearful trepidation" (Puram.31:12,17).

Pinnar - 1. *Pirpāṭu* (At a later time - after)

When the heroine and her companion rushed to his side afraid of a ruttish rogue elephant, the hero shot an arrow at its forehead; even after this the two damsels with linked hands stood close beside him in fear (Kuri.165-167).

2. *Pinnitam* (Place behind)

As the musicians played upon their instruments like drums and tabors, from a place behind them the chafers buzzed sweetly like āmpal flute (Aink.255:1-4).

Pinnal - *Pinnappaṭṭatu* (That which is twisted together)

Small boys grew tired after dragging about a toy-cart of fresh palmyrah fruit tied with a twisted rope of vines (Kali.83:8-10).

Pinnal - *Piṇ toṭarvōḷ* (Woman following behind)
 Uṟaiyūr ēṇiccēri Muṭamōciyār eulogised Āy
 Aṇṭiraṇ, making a minstrel his mouthpiece;
 "Thinking of your good reputation as a patron,
 I came to you holding in my side my small yāl
 set to paṭumalai pālai mode, sending forth
 sweet airs, my weary wife with bangled
 forearms, following close behind me, tired after
 crossing the narrow pathway across the tall
 mountain" (Puram.135:1-10).

Pinnal - *Pirraināl* (later day)
 The maid spoke thus disparagingly of the hero,
 as he delayed his marriage with the heroine:
 "Even as the young calf of the she-elephant of
 the hillside, which once frolicked pleasantly
 with the hunters' children, on a later day
 entered the millet-field of the hunters and
 spoiled the crop, our lord's happy sport with us
 earlier has become our curse" (Kuru.394).

Pinnirunṅūntal - *Piṇṇalamainta Karuṅṅūntal*
 (Braided dark tresses)
 After the heroine and her maid, had sported in
 the cascades and in the tarns, they wrung out
 the water from their braided tresses which lay
 upon their bright faces like sapphire-gems set
 in gold, while their eyes became red with their
 exertions (Kuru.55-61). When the hero declared
 his intention to go away from her the heroine's
 heart became agitated but she hid the grief in
 her eyes by covering herself with the braided
 locks of her dark hair (Nar.113:5-11).

Pinnirunṅūntalār - *Piṇṇalamainta Karuṅṅūn-
 talaiyuṭaiya makaiṟ.* (Women with dark
 braided tresses)
 The Red Lord Murukaṇ is hailed thus by the
 poet: "If women with dark braided tresses, do
 not reverently partake of the food left over by

your sacred elephant after worship is offered to
 it in Tirupparaṅkuṇṇam, they will not attain the
 smiling favour of their husbands"(Pari.19:85-94).

Pinnilai - *Piṇṇirral* / *standing / lagging behind*
 "Friend", said the hero to his charioteer: "Drive
 fast your vehicle without lagging behind, and
 cross swiftly this wilderness that we may reach
 home quickly" (Akam.44:4-6). The hero said
 to himself: "Heart! Do not feel upset at stand-
 ing like a suppliant behind our beloved; for she
 and no other is the remedy for my malady"
 (Nar.140:5-11).

Pī

Pīṭar - *Perumaiyuṭayār* (Men of Honour)

The army of Ceṅkuṭṭuvaṇ was made of never-retreating men of honour - great warriors, with shields that stoutly resisted the swift arrows of the foes (Pat.45:13,14).

Pīṭilār - *Perumaiyilar* (Dishonourable men)

The maid said: "Dishonourable men will betray the secrets of their friends to others behind their backs; likewise my lady's forehead, is radiant when you favour her with your love, and becomes pale and sallow when you do not, thereby revealing to others your neglect of my mistress" (Kali.25:23-24).

Pīṭu - *Perumai* (Greatness/Honour/Superiority)

Poet Kuṟuṅkōḷiyūrkiḷār said to Yanaikkatcey māntaraṅcēral Irumporai: "As a great tusker that had fallen into a deep pit, fills it by kicking at its sides, and clambers upto safety and joins its herd, you have escaped from the clutches of your enemies and rejoined your own people" (Puram.17:15,16). Vellaikuṭinākaṇār advised the king Kiḷiḷaḷavan thus: "Noble and great king! Those easy of access are like the rain that pours when required; the victory of your troops, is only the result of the yield of paddy from your fields; your foes, will bow at your feet if they realize it" (Puram.35:11,13). The Potiyil hill of Āy was easy of access to dancing women but difficult for even great and noble kings to enter (Puram.128:7). The noble warriors of a king did not flee from the battlefield though enemy

arrows might be thick as hail, and spears rolled like the innumerable carp, and the tips of the tusks of cow-elephants pierced them (Puram. 287:6,7). Kārikkāṇṇār sang the praise of Im-aiyavarampaṇ Neṭuṅcēralātaṇ hailing him as a powerful monarch who destroyed the superiority in war of the enemies, undaunted even if the very God of Death opposed his might (Pati.14:8,9). Māṅkuti Marutaṇār blessed Pāṇ-ṭiyan Neṭuṅcēliyaṇ thus: "Destroying the superiority of your foes and seizing their fortresses, and subjugating them to your power, may you rule blamelessly following the righteous path shown by wise elders for generations" (Matu.185,186). Memorial-stones adorned with peacocks' feathers were carved with the names and greatness of the warriors who died in recovering the cows from the abactors, thereby wiping the tears from the eyes of their calves (Akam.131:9,10). The early mid-summer supplemented with showers, the water provided by the seasonal rains when it began to dry up, even like noble patrons who extended their help for a second time to those whom they had helped already once (Kali.34:4,5).

2. *Valimai* (Strength / might)

The army of Cōḷaṇ Nalaṅkiḷi that destroyed the might of the enemy kings, marched in a line so long that while its vanguard tasted the tender kernel of the unripe palmyrah fruit, its middle ate the ripe fruit, while the rear-guard fed on the root-tuber of the palmyrah (Puram. 275:1-5). Early mid-summer came lovely like the beauty of tresses of women after amorous union with their lovers, it came on majestically like the invading army of a king entering into the country of a ruler without any strength to resist it (Kali.27:6,7).

3. *Valam* (Prosperity)

In summer the emaciated elephant suffered in

the darkened land forsaken by the prosperous rain that poured elsewhere (Akam.233:3-5).

Pīr - Pīrkku (Plant and flower of sponge-gourd / ribbed gourd)

Pālaikkautamaṇār eulogising Palyāṇaic celkeḷu Kuṭṭuvan said thus: "The countries invaded by your warriors were devastated with sponge-gourd plants overgrowing the fences of ruined mansions and the pathways covered by cow'sthorn plants" (Pati.26:8-10). Deer dwelt in the village-common, near the battle-front ruined in the war, all the houses being overgrown with sponge-gourd plants (Akam.373:1,2). The maid said to the heroine: "Friend! Do not grieve with tearful eyes that your forehead has become sallow and pale like the flowers of the sponge-gourd plant, presaging your death. Surely our lord will come soon, as the rain-clouds have begun to form already and the rainy season is about to begin" (Nar.197:2-4). The heroine said: "My eyes resembling blue-lilies that troubled my lord earlier, have become sallow and pale like the sponge-gourd flowers, because of the malicious gossip of the villagers" (Kali.143:48,49).

Pīram - Pīrkku (Sponge-gourd)

The cold season came with the sponge-gourd plants flowering all a gold in every bush along with the white flowers of the mucunṭai (Netu.14). The maid said to the hero: "Lord! Though you keep coming to our millet-field, my lady's eyes are sallow and pale like the flowers on the sponge-gourd creeper" (Kali.326:5,6). The maid comforted the heroine saying: "Friend, our lord ever eager to embrace your arms, will not forget to come in the early dewy season, when the *karuvilai* blossoms like

the eyes and the sponge-gourd blooms like gold" (Aink.464:1,2).

Pīrai - Pīrkku (Sponge-gourd)

Women in the house with a thorny fence climbed on a dung-heap covered by datepalm leaves and overgrown with sponge-gourd and bottle-gourd plants, to count the number of the salt-merchant's carts (Puram.116:5,6).

Pīli - Tōkai mayil (Peacock's ocelli/feathers)

The fearful war-drum, tied securely with leathern thongs, adorned with the garland of sapphire-blue ocelli of peacocks along with balloon-vine, seemed to be thirsting for blood-sacrifice (Puram.50:2-4). Auvaiyār lamenting the Death of Atiyamān Neṭumān Añci said: "Will he who would refuse to accept as a gift a whole territory with high mountains, accept the small offering of toddy sprinkled from a small pot over his memorial-stone adorned with ocelli of peacocks? (Puram.232:2-4). Women in the coastal town with the graceful gait of peacocks with bright ocelli in the hills, and wearing gossamer fine as mist upon the cassia's slender boughs, played with balls on the terraces of their mansions, while their anklets tinkled and their bangles jingled; they then repaired to play with molucca beans on the pearly sands on the sea-shore (Peru.330-332). From the king's mansion, echoed as from a hill-side, the horn-like voice of the proud peacock with its long-feathers folded close (Netu.97-98). The minstrels carried bags containing many musical instruments like horns adorned with ocelli, long bamboo-pipes resembling an elephant's trunk and short flutes (Malai.3-5). In the desert track, warriors with bows who had recovered their cattle from the abactors, offered worship to their powerful deities to the sound of drums:

and to the memorial-stone decked with peacock's feathers they gave sacrificial oblations of toddy and a slaughtered sheep (Akam.35:7-8). In the hill-tract, the peacock with bright ocelli, frightened by the noise made by the young kids of the mountain-goat, calling out like a horn from a dancing arena, flew in the air and perched upon a swaying bamboo (Akam.378:4-6). The unkind north wind that made the blue-lily to bloom, swayed the *karuvilai* flowers lovely as peacock's ocelli, and shook down the bright flowers of the *inikai* tree (Kuri.110:3-4). The heroine said to her maid: "Friend! My lord is polishing the blade of his spear and adorning with bells and ocelli his shield; his loving attentions towards me are more than usual; I know what this means; he is planning to go away leaving me in a flood of tears" (Nar.177:5-6). A certain youth, adorned with a garland of peacock's feathers blue as sapphire, *pūlai*, *āvīram* and mader flowers strung on a thread, sang the praise of his cruel lady-love riding a horse of palmyrah - leaf stem (Kali.138:7-9). The poet adored Lord Murukan thus: "Lord! When Indra was smashed by you with your bare hands even as an infant,

all the Gods gave you their virtues such as the fire god a cock, Indra a peacock with ocelli and the God of Death a ram. Your twelve hands sport these tributes!" (Pari.5:58-60).

2. *Mayitr* (Hair)

The male sparrow, feeding upon paddy-grains, dwelt with its mate in a nest built with the split ends of the strings of minstrels' *yāls*, and the thick hair on the manes and tails of horses (Pūram.318:5,6).

Pīlī - *CullKatir* (Ear of corn/tender shoot/embryo)

The fresh panicum crop ripened to maturity upon its long dark stem with plump ears of corn (Pūram.120:6,7). In the woody tract, the rabbit with eyes round as gooseberries, fed on the tender shoots of the curved panicum plant and after slumbering amidst the vines, drank the water in the courtyard of a house along with its mate (Akam.284:2,3). *Kuṭṭuvān*'s Marantai was a fertile village where the leaping shrimp, severed the bindweed creeper in the slush, making the bent ears of corn of paddy to open out (Akam.376:14-15).

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